

THE
AMERICAN
MUSICAL JOURNAL.

VOL. I.

NEW-YORK, DECEMBER, 1834.

NO. 2.

MEMOIR OF LUDWIG VON BEETHOVEN,
WITH CRITICAL REMARKS UPON HIS WORKS.
(From the Foreign Quarterly Review.)

THERE cannot be stronger evidence of the subtle nature of musical thought, than that out of the multitude of composers who strive and labor incessantly to gain honorable distinctions in the art of music, so few are destined to exercise upon it a strong and permanent influence. By a long series only of successful efforts calculated to display the same genius in a variety of attitudes, by fresh difficulties proposed and vanquished in never-ending succession, can the composer create an era in his art; and fortunate would it be for hundreds, if patience and perseverance would insure high fame; but of a host of people who have endured the constant thought, toil, and irritation which are incident to the musician's profession, the name of one alone shall ring throughout Europe, while all the others are condemned to languish in some obscure corner of a biographical dictionary. Many an artist is awakened out of the agreeable dream of ambition at a time of life when it is too late to begin any thing fresh, and then first becomes fully aware of the unpleasing truth that he has no genius—in the true signification of the word—that he has mistaken his talents and misspent his time—that nature intended him for an admirer of the beautiful, but not for a creator of it. Others, more happy, dream out their lives, and die in the delusion that they possess invention. Seeing that nature has so much more bountifully bestowed a susceptibility to musical beauty, and a desire to communicate impressions (which provoke men to attempt composition) than the romantic genius, (the power of investing common things with something rich and strange, which should be its sole warrant,) it would have been a kind of cruelty in her to deny all reward to the plodding patience and industry, and the respectable talent by which the bulk of artists in every age is distinguished. Accordingly there is a second or third-rate immortality, a niche among the *Dii minorum gentium* for those who, having spent their lives in straining after excellence, have been now and then happy enough to hit the mark. The contemplation of such spirits as Mozart and Beethoven renders the musician's devotion to his art a very pure and refined feeling, totally divested of any selfish consideration; for these men, proposing to themselves objects far beyond any that had entered the imagination of other artists, and succeeding as marvellously in the completion of their designs as in their conception while they elevated music into a grander and more intellectual art, necessarily made its cul-

tivation more difficult, and placed it further out of the reach of such as should follow them. Yet who would basely wish a note unwritten in any work of these masters, for the sake of an additional chance for himself? who is there, indeed, who does not feel grateful to them for having made failure honorable? It is characteristic of the epochs created by both these artists, that at their decease music seemed to have run its course; originality of melody, design, and style, seemed exhausted, and nothing remained for future times save the imitation, at a humble distance, of their too perfect models. But the temporary stagnation which is to be observed at certain periods of musical history, lasts only until nature is pleased to present us with a man of genius. Thus we find that the resources of instrumental music, which seemed to be dissipated by Mozart, received fresh vigor from Beethoven; Weber also opened a new vein of interest in the dramatic style, and excited passion afresh, without interfering with any of those discoveries which peculiarly belong to the great head and master of the modern German school. The inference is obvious; whenever an artist asserts that the springs of harmony and melody have run dry, it is a sure proof of his own short-sightedness and want of invention, and the truly original and beautiful styles which are from time to time invented even in these days, must, we fear, put to the blush the most disappointed man who would fain console himself at the expense of the art. It would save much bitterness and many after-repinings, now that the musical profession is often adopted from motives of vanity, even unaccompanied by love, that the young artist should seriously consider how great a thing it is to be a composer. Has he the power to get rid of himself? Is he free of the ideal world, and does he live apart, in communion with fancies akin to the most subtle refinements of poetry? Without the faculty of abstraction, all his sensibility, industry, and patience, will but leave him one of those small geniuses who hover perpetually in the same track, and seek in vain to break loose from the enchanted circle which confines their ideas. He may be a Beethoven or Mozart for *once* in his life, but he will have spent himself in the effort. It is the inexhaustible variety of these masters, their perpetual welling-up of subjects of most "unlike resemblance," which is the wonder of their genius, and shows that they have been

"List'ning to what unshorn Apollo sings
To th' touch of golden wires."

Weber, in some measure, lets us into the secret of this variety, when he asserts that he never saw a beautiful landscape that did not produce in his mind a train of correspond-

ing musical associations. A universal sympathy, and the faculty of expressing it in forms as multifarious as the aspects of nature—remote ideas instinct with truth—the power of awakening in a phrase of melody, a long train of dormant feelings which seem before to have wanted their true expression; these are qualities sufficient to account for the rarity of high musical genius, and especially so when it becomes necessary to suppose them refined by a tedious education, and an experience in the details of art the most painfully minute. The herd of musicians are but the almsmen of the great masters,* and exist upon their superfluous wealth; they are the dogs eating the crumbs that fall from the rich man's table. How many has not Mozart, Beethoven, and even Weber set up? An acquaintance with musicians, great and small, and a thorough intimacy with the difficulties of composition, are necessary to the estimate of Beethoven—a meteor, at the brilliancy of whose track Europe has hardly yet recovered its amazement. Fancy and feeling were in him full to overflowing; the characteristics of his genius are an almost unprecedented exuberance of imagination, and a peculiarly penetrating and searching quality of melody. Within himself he possessed all variety. At one time charming by a noble simplicity which impressed the most unpractised ear, at another, running into extremes of the wild and fantastic, which mystified even educated musicians, no composer ever more embarrassed and divided the judgment, and it is not surprising to find that among the more vulgar of practical musicians, Beethoven was actually supposed to be a madman, with occasional lucid intervals! This notion prevailed here about fifteen years ago, upon the appearance of some tries for the piano-forte, violin and bass, in a style so unprecedented, and at that time so extravagant, that good people, aided by vague rumors of the eccentric life of the author, retailed here by travellers from Vienna, hastened to the short, easy, and charitable conclusion that the author was lunatic. But "there is more between heaven and earth than dreamt of in their philosophy." Music is now in a state to afford a clue to the meaning of elaborate compositions which before seemed to be one labyrinth of inextricable doubt and error; and we would fain hope that such of Beethoven's later works as still remain incomprehensible are only conceived in some exalted region of the fancy beyond the flight of ordinary imagination. When the solution of difficulties is found in the gradual refinement and progress of an intellectual taste, such a deduction is surely not unreasonable, and we confidently expect that time will dispel the mists which yet envelope the composer's meaning in his posthumous quartets, his last grand mass, and his symphony with a chorus—works in which he has pushed to extremity the usual license and audacity of his harmony, and which have produced a vast deal of debate and many ingenious hypotheses. We are sticklers for the orthodoxy of the canons of composition, certainly not from any affection for pedantic mysteries, but because we believe them to be founded on the principles of correct taste and feeling. Beethoven, though accounting himself free from the restraint of rules, has not so often abused this liberty as to become chargeable with constant incorrectness, and we apprehend no favorable argument will be drawn from him by those who would have the laws of harmony revised, if not repealed. It will be seen by our brief memoir that his musical education was solid and scientific, and that it was after being a graduate in the systems of the schools, that his style was formed. If, in the indulgence of so vast an imagination, in the pursuit of ideal beauty, and of

surprising and grand effects, he risked every thing towards the emotion he would create, with comparatively few trespasses upon rules, he is only another proof of the propriety of their institution, though we admit that no one among the great composers has better shown when, and how far, they may give way with advantage. Among the crowd of Beethoven's imitators, there are some who ape the extravagances of his imagination, purely that they may conceal their defects of real science, and who are *wild*, only from inability to produce what is correct, symmetrical and beautiful. Indeed, to many artists, the lustre of Beethoven's effects has proved but a will-o'-the-wisp—they have followed its guidance, and have been left in the mire. Some of these, supposing that the true secret of the composer's fascination lay in the ugliness of a passage on its first hearing, and remembering that Beethoven's symphonies were not liked at first and now *are* liked, concluded that repetition not only wore off the first impression, but even changed it entirely. They therefore congratulated themselves when they had made a good hideous composition, and saw that it was very much disliked, flattering themselves that it would be greatly relished when often heard. Unfortunately, the insensate public have seldom taken the pains to renew the trial, and by refusing to have merit dinned into them, have left neglected genius to pine in the belief that success can only be obtained by what Falstaff calls "damnable iteration." It is a pitiable delusion: the musical public (properly so called) have an instinct which does not mislead them in judging between performances which have a meaning, though they perceive it not, and such as from first to last can only be found vacant.

Ludwig von Beethoven was the son of a tenor player in the service of the Elector of Cologne, and was born at Bonn, in the year 1772. Like most of our great composers, he gave signs of talent in infancy; readily quitting his companions and play when he heard his father preluding on the piano-forte, listening to him always with great attention and pleasure, and often begging him to continue when his music was finished. The greatest treat he could have was to be taken on his father's knee, and his own little fingers directed upon the keys proper to form the accompaniment to a song: these notes he would afterwards retrace alone, with such accuracy, that at five years old it was deemed necessary to think of regular and serious instruction for him. His father at first undertook the task himself, but such was the boy's progress that he soon required a master of more experience and skill. The organist to the court, Van der Eden, was the best player upon the *clavier* that Bonn could produce, but the elder Beethoven was in no condition to pay for his instructions. This difficulty was, however, got over, by Van der Eden offering to give the child gratuitous lessons; but as he was much occupied by the duties of his situation in the electoral chapel, young Beethoven gained little advantage from his promise. However, his progress continued, and he was known throughout Bonn as an extraordinary child. The Elector having heard him, was so struck with surprise and delight that he charged Van der Eden to give him a daily lesson at his expense—a favor which was attended with the happiest consequences, and the boy soon performed both in the chapel and in the private apartments of the Elector. In the year 1782, Van der Eden died, and was succeeded as court organist by Christian Gottlob Neefe, who was commanded by the Elector to make the formation of young Beethoven's talent his particular concern. Neefe was a man of excellent character, open-hearted and friendly, and the best master that could have been chosen. He was not unacquainted with his pupil's ability; he rejoiced in the task which had been delegated to him, and exerted himself the more from

* Mozart, who never wrote any thing superfluous, compliments, in a letter, one of his acquaintances for composing *with his own ideas*—as if this were a singular virtue in musical authors.

the great affection which the boy took to him, and the diligence he used to reward his pains. The compositions of Neefe certainly do not display either the power or the brilliancy of high genius; they could therefore have had nothing to do with a revolution in art, or have even influenced the progress of taste. They show, incontrovertibly, talent, knowledge and feeling; and it follows that he might easily have been better suited to his employment than a man of a higher order. Neefe soon directed his scholar to the source of the purest taste, in the works of Sebastian Bach, and put him into a method of conquering the great difficulties inseparable from their execution. In his eleventh year he played Bach's Collection of Fugues and Preludes in all the keys major and minor, entitled *Das wohltemperirte Klavier* (The well-tempered or tuned Clavier;) and when we consider how much labor it costs even artists to perform these fugues in a manner fit to be heard, it may be imagined what expectations were formed of a boy who executed them to the universal admiration of judges.

Beethoven's first attempt at composition was made in his ninth year, but as Van der Eden had given him no insight into the rules, it may be naturally supposed that he could produce nothing correct. The cognoscenti, however, ventured to predict great things of him, and the prophecy has not wanted fulfillment. About this period, nine variations upon a march, three sonatas, and some songs of his composition, were printed in Mannheim, which, though mere attempts, do honor to the young composer. As he had already far distanced both his masters in execution upon the piano-forte, and appeared also favorably disposed for organ-playing, the Elector designed him successor to Neefe, and at his own expense dispatched him to Vienna, to be perfected in the art of composition under Haydn. Mozart was just dead. A strong attachment took place between the master and scholar: Bach was again studied, and Beethoven now first learned fully to comprehend him. Along with his own works, Haydn introduced those of Handel and Mozart, and by constantly discussing the highest beauties of the art, quickly formed a refined and elegant taste in his pupil; the course of their studies was however interrupted by Haydn's journey to London in 1795, and the young musician from that period was turned over to the care of the learned contrapuntist Albrechtsberger. Beethoven had in his native city acquired the rudiments of the Latin, Italian and French languages; he now perfected his knowledge of them, and added that of the English; his favorite recreation was the reading of history, for which to his death he retained a strong attachment, and to this study he brought a memory so remarkable, that not only were events, but even the manner of the narration was easily registered there. When he had reached maturity, the principal attraction of the artist centered in his piano-forte playing, the triumph of which was his extemporaneous performance, and the art of varying a theme unpremeditatedly.

In 1801, Beethoven suddenly lost his patron and benefactor, and with him the prospect of a settlement in Bonn, an event he the more regretted on account of its involving a separation from his family, to whom he bore a lively affection. Though now thrown upon his own resources, his compositions, which were eagerly sought by the music-shops, procured him ample provision, and banished all uneasiness as to the means of income; he was not even obliged to teach. Strongly solicited, he was indeed induced to gratify many of his friends with his advice, but this was done purely from good-will, nor could the composer be prevailed upon to receive any remuneration. Beethoven at this time accepted an engagement which obliged him to

reside with a noble family at Vienna, but some unforeseen disagreeables on both sides soon caused an arrangement to be broken up which was peculiarly unsuited to a man of his independence and uncourtier-like habits—one living apart too in the abstractions of music. In this unsettled state of his affairs, he frequently cast an eye towards England, whither his old companion, the inimitable contrabassist Dragonetti, had already gone, and where his compositions were still more highly prized than in Germany. The strong solicitations he received to settle in this country might probably have influenced him, had not the removal of his two brothers into Austria, in whose society he promised himself much happiness, thrown a decisive weight into the contrary scale. Besides, it was uncertain whether the cheapness and the sociality of Vienna would be advantageously exchanged for the more splendid offers but expensive living of England. He continued therefore in Vienna, composing, and playing in public concerts and private parties, and although his performance was not the most delicate, and was sometimes even awkward, he obtained greater reputation in Vienna as an artist upon the piano-forte than even as a composer. In his improvisation, the difficulty appeared to be, to make his fingers execute the conceptions of his fancy—the warmth of his ideas so much overtasked them, that there was not unfrequently produced a semblance of bungling execution. His method of varying a theme extemporaneously reminded many of Mozart. Besides the patronage of the Princess Lobkowitz and Kinsky, and the Archduke Rudolph, who allowed him a pension for life, on condition of his never exchanging Austria for a foreign land, and the sum he received for the copyright of his works, he had many considerable presents for dedications. The late Empress of Russia, after the performance of his *Battle of Vittoria* symphony, during the congress, sent him two hundred ducats as a mark of regard. The impression which has gone abroad that Beethoven was at times in uneasy circumstances, is altogether erroneous; he had enough for the highest comfort of an artist's life—he lived above care—in a very different state from Mozart. True it is, that he had other bitternesses in his cup—for he was an unhappy lover, and, to make the matter worse, lost his hearing—an accident which led to his almost total seclusion from society, and confined him to intercourse with such friends as he mostly knew well enough to read what they would say upon their faces. This misfortune to the artist sent him with redoubled vigor to composition; the piano-forte was set aside; he began to live wholly to himself and to his art, and to revolve in his loneliness the most original and daring plans. He was seldom heard to complain of his isolated condition. Beethoven's deafness was not a sudden calamity, or the effect, as some have supposed, of a casualty, but a gradual decline of the powers of the ear, originating probably in the excessive sensibility of that organ. The defect at first appeared on his entrance into manhood, but in a very small degree; it however increased constantly, and at last arrived at such a pitch as to prevent all further communication with him except by means of writing, for the ear-trumpet occasioned him pain, and was, moreover, insufficient for its purpose. All attempts to discover the source of the evil, and to remedy it, proved fruitless; for composition he retained as much ability as before. The calamity, however, was a great drawback from his execution as a piano-forte player, by increasing the indistinctness of his performance. His voice, too, was affected sympathetically with his ear; although it would never please in singing, before he became deaf, it was at least well-toned in speaking,—subsequently it became somewhat harsh. Any one skilled in the characteristics of physiognomy would

have received at the first sight of Beethoven, the conviction of an extraordinary being. In the emotion and expression of his mouth, the brilliancy of his eye, and in the breadth of his ample forehead, (the true seat of poetical invention,) there were found infallible signs of his genius. His face, during the cheerful intercourse of friendship, wore a character of the most perfect goodness, and his laugh was cordiality and sincerity itself.

Beethoven has been supposed to have been unpolished and rude in his behavior, which is not true; he was certainly not a fashionable man, according to the standards of London and Vienna; like many other great artists, he was eccentric—but he was not ill-mannered. He was as strong a partisan of his native music against the pretensions of the Italians as Mozart. In his person and dress he was clean and neat, neither in the extremes of old or new fashion, and in his dwelling there was always the greatest cleanliness, though the Viennese used to complain of a certain want of gentlemanly order in the arrangement of it. The gentlemanly objectors were, however, very far from knowing Beethoven, or what was becoming in the furniture of his apartments: looking after a sofa they might miss a symphony. Every spring he went into the country to compose in the open air, for Beethoven was one of Horace's tribe:—"Scriptorum chorus omnis amat nemus, et fugit urbes." His return to town was in the latter part of autumn, and by these constant journeyings backwards and forwards he was necessarily obliged to remain a considerable time in a place before he could bring his papers into order. And who would think of costly furniture or of style in the lodgings of a migratory bachelor, and above all of one like Beethoven? Great as the genius of the composer was, it was surpassed by the goodness of his heart, which was possessed with an unconquerable detestation of all falsehood, meanness, vanity, and avarice, in a word, of the suspicion of an unworthy thing. One of his most beautiful characteristics was his attachment to his family: for the two brothers who followed him into Austria he did every thing possible to advance their interests. When one of them, who had an official appointment, died, he received his son into his house, spared no expense to procure him a good education, and even sacrificed to him his freedom and peace of mind. The constitution of Beethoven in youth was robust—but in the latter part of his life it was much broken down by care and sorrow. For the last six months he received the constant assistance of a physician, who contrived to alleviate his pain, though it was impossible to restore him to health. His illness terminated in a dropsy, which caused inexpressible suffering. Beethoven bore it with resolution, supported by the proofs of sympathy he received on all sides. During his last days the surgical measures resorted to greatly increased the violence of his anguish—but his death was a gentle slumber. This took place on the 26th of March, 1827, in the 56th year of his age. The exequies of Beethoven were performed with many honors, and a long musical procession, chanting a dirge arranged from his own celebrated March on the Death of a Hero, attended the corpse to its place of repose, which is a cemetery in one of the pleasantest country roads out of Vienna. The laurel wreath, appropriately offered to musician-poets in this country, was dropped into his grave by Hummel, and we may imagine with what feelings, when we know that he had been an old friend of the composer, but separated from him by one of those unaccountable misunderstandings which sometimes estrange the most cordial and sympathetic spirits, and which in this case only left him time to make his peace, and to assume his office in the last sad ceremonies over his friend.

(To be continued.)

ROYAL MUSICAL FESTIVAL IN WESTMINSTER ABBEY.

Concluded from page 11.

THIRD PERFORMANCE, SATURDAY, JUNE 28.

Part I.

Quartet and Chorus. Hymn, 'Lord of heaven'.....	HAYDN.
Chorus. 'O Father!'.....	
Recit. and Air. Mr. Bennet, 'O Liberty!'.....	
Recit. Mr. Vaughan, 'So will'd my Father.'.....	
Trio, with double choir. 'Disdainful of danger'.....	
Chorus. 'Hear us, O Lord!'.....	
Duet. Miss C. Novello, and Miss Wagstaff, 'O never bow we down'.....	
Recit. and Air. Mr. Braham, 'Sound an alarm'.....	
Chorus. 'We hear the pleasing, dreadful call'.....	
Recit. and Air. Mrs. Bishop, 'From mighty Kings'.....	
Chorus. 'Fallen is the foe'.....	
Chorus. 'See the conquering hero comes,' the solo parts by Miss Stephens, Mrs. Knyvett, &c.....	
Chorus. 'Sing unto God'.....	

From Judas Maccabaeus.

Part II.

Motet, 'Ne pulvis et cinis'.....	MOZART.
Air. Mademoiselle Grisi, 'Laudate Dominum'.....	do.
Chorus. 'Gloria in excelsis'.....	PERGOLESI.
Recit. 'Deeper and Deeper'.....	Mr. Braham. (Jephtha).....
Air. 'Waft her, angels'.....	Miss Stephens.....
Recit. 'Ye sacred priests'.....	do.....
Air. 'Farewell'.....	do.....
Chorus. 'Dixit Dominus'.....	LEO.
Air. Madame Stockhausen, 'Jesu Domini'.....	MOZART.
Aria. Signor Ivanhoff, 'Panis omnipotentia'.....	do.....
Recit. and Air. Madame Caradori, 'Praise the Redeemer's mercy'.....	
Chorus. 'O hail!'.....	
Trio. Miss Bruce, Mr. Vaughan, Mr. Bellamy, 'My soul with rage'.....	
Chorus. 'Hallelujah! to the Father'.....	

Mount of Olives.

Part III.

Anthem. 'Behold I bring you glad tidings' Messrs. H. }.....	PURCELL.
Phillips, Goulden, and Vaughan.....	
Recit. and Air. Mrs. W. Knyvett, 'What though I trace' }.....	HANDEL.
(Solomon).....	
Recit. and Air. Mr. Braham, 'Glory to God' }.....	do.....
(Joshua).....	
Chorus.....	
Air. Mr. H. Phillips, 'O Lord, have mercy'.....	PERGOLESI.
Sestet. Mademoiselle Grisi, Madame Stockhausen, Miss C. Novello, Signors Ivanhoff and Tamburini, and Mr. E. Seguin, 'Et incarnatus est'.....	HAYDN.
Solo and quartet. Miss Wagstaff, Miss Chambers, Signor Tamburini, and Mr. Bennet, 'Inclina ad me'.....	HIMMEL.
Chorus. 'From the censer' (Solomon).....	HANDEL.

This performance was far less interesting than either of the foregoing, and though full, the tickets had not been so eagerly purchased.

Haydn's hymn for the Emperor Francis, with English words adapted to it*, made the Abbey walls echo again with 'Church and King.'

The chorus 'O Father!' beginning with a modestly-uttered prayer, and ending in a bolder manner with a spirited fugue, was admirably performed. We cannot say more and ought not to say less of 'Hear us, O Lord!' that mighty product of genius—of 'O never bow we down,'—'We hear the pleasing, dreadful call,' and 'Fallen is the foe.'

Mr. Bennet, with an uncommonly musical voice, and a style imitated from good models, stands a fair chance of rising to eminence, if he will only be convinced that he has yet to reach it. His 'O Liberty!' was given in a pure though not very original manner. Mr. Lindley's exquisite tones filled every corner of the Abbey with sweet sounds. Would that he could be persuaded to shorten his cadences, too long every where, hardly to be tolerated in the church.

The duet, 'Oh, never bow we down,' was, if possible, sung in too plain a manner; it was dry, and Miss Novello's fair companion did not all through preserve a pure intonation.

* By the late John Crosse, Esq. F. S. A., of Hull, a most excellent and accomplished gentleman, whose ever-active mind 'o'er wrought his tenement of clay,' and in his prime he was snatched away, to enjoy, we trust, a life for which he was daily and hourly preparing himself.

The spirit-stirring energy which Mr. Braham throws into 'Sound an alarm,' reconciles us to what, snatched from its place in the musical drama, we should listen to unwillingly. His word of command to the trumpets made the very columns of stone vibrate, and the burst of instruments that followed was electrifying. The reply of the chorus, too, 'We hear,—we hear the pleasing, dreadful call,' so characteristic, operated hardly less powerfully.

The first movement of Mozart's motet, 'Ne pulvis,' is less striking than the very elegant semi-chorus and grand chorus. The last is extremely fine. Signor Tamburini here pleased us exceedingly.

In the air 'Laudate Dominum,' Mademoiselle Grisi was much more herself than on the former occasion. She executed the difficulties in this with exquisite neatness, and in that subdued tone which we always hail with satisfaction. Nevertheless she did not sing it *con amore*; and we must honestly confess, that the music by no means afforded us that pleasure which many fancied they felt, because the name of Mozart appeared as the composer.

Mr. Braham's 'Deeper and deeper still,' is never heard without exciting strong emotion, even in those whose love for music is not a very ruling passion; but it never seemed to produce so powerful an effect as now. The attention involuntarily bestowed by all, and the tears that moistened hundreds of eyes, spoke a language not to be misinterpreted, and were the best tribute that could be paid to the performance.

We should be glad if the practice of following this recitative by the air, 'Waft her, angels,' were abolished. The learned Dr. Morell, who wrote for Handel this lyric drama, has, with his usual discrimination, introduced a chorus—that fine one, 'How dark, O Lord, are thy decrees!' immediately after Jephtha had sighed out, 'I can no more!' He well knew that when an agonized father is exhausted by his feelings, and sinking under them, it would be an error of the grossest kind to continue him in the scene, and put into his mouth words that could only be uttered in a state of composure and resignation. Accordingly the chorus steps in, following the practice of the Greek theatre, and, after delivering certain moral reflections, the act ends. Then, when a considerable portion of time is supposed to have elapsed, and the pious Judge of Israel has recovered his fortitude, he calmly offers up his petition, 'Waft her,' &c. The finest selection possible from this oratorio would be made by beginning with the quartet, 'O, spare thy daughter!' and going on to the end of the chorus, 'Theme sublime.' This would give the substance of the story, and the best part of the music.

Leo's chorus for a double choir is certainly of the grandest kind, and if we mistake not was reinforced by added wind instruments, but it wants variety, and light and shade; the performers are at the utmost stretch of their power from first to last.

The air, 'Jesu Domine,' from Mozart's Litany, is one of the weakest compositions that ever came out of his hands. And the aria, 'Panis omnipotentia,' from another Litany, is no better, but was very nicely sung by Signor Ivanhoff. Some of the words of the latter are left out of the book of the performance: and what did the Right Reverend Bench say of those that stand? Never was a more unequivocal, intrepid declaration of the real presence, of transubstantiation, against which Protestantism swears eternal enmity; a declaration delivered in the church, in the face of the head of the church, to the listening prebendaries, dean, bishops, archbishops, and half the members of his Majesty's privy council! Perhaps the sub-committee knew not what they

did; but *ignorantia legis non excusat*, is said to the peasant who cannot read, and never hears of a law; why should it not be pleaded against any excuse that may be offered by the sub-committee?

It is much to be regretted that instead of the two last, some, at least, of Mozart's Requiem had not been given. Not a note of this work formed part of any performance, though undeniably, and beyond all compare, the greatest of his sacred compositions. It ought, indeed, to have been performed in an entire state. If also Beethoven's Mass in a flat had been chosen instead of the selection from the *Mount of Olives*, we should have been better pleased: though we could not have spared the last chorus of this, 'Hallelujah! to the Father,' which was executed in a perfect manner.

Poor Purcell!—nothing better of this renowned English master could be found than 'Behold! I bring you glad tidings!' Did not the sub-committee know that a *Te Deum* and *Jubilate* of his are extant?

Mrs. Knyvett's 'What though I trace,' pleased universally. The chorus, 'Glory to God!' one of Handel's most sublime works, was admirable. It is much to be wished, however, that at the repeat it were shortened.

Mr. H. Phillips sang Pergolesi's most pathetic air, 'O Lord, have mercy!' with the deep devotional feeling, and in the pure musical taste that he always exhibits in this fine composition.

The sextetto from Haydn's first mass, was performed in a manner equal to its undoubted merit; and in the solo that followed, from a motet by Himmel, Signor Tamburini greatly distinguished himself. A short prelude to this on the organ produced little if any effect.

The grand double chorus from Handel's *Solomon*, 'From the censer,' made a good conclusion to this selection.

FOURTH PERFORMANCE, TUESDAY, JULY 1.

THE MESSIAH.

This oratorio was performed at the particular desire of the Queen. But if her Majesty had not issued her commands, it must, we presume, have been given: in celebrating such a festival, THE MESSIAH could not prudently have been omitted. It was, as a matter of course, performed, with the additional accompaniments of Mozart, without which it will never again be listened to; and we may say that, as a whole, it never was heard to greater advantage,—always excepting the influence of the drugget—and never afforded more general satisfaction.

The overture dragged at the beginning; it was too slow; but the fugue was very accurately performed. Mr. Braham, in the opening, 'Comfort ye, my people,' seemed, in the first bar or two, not to be in full possession of his voice; but he speedily recovered it, and all the rest was in his best, his intellectual manner; though we wish he had departed from custom, and ended without a cadence.

In the recitative, 'Thus saith the Lord,' and air, 'But who may abide,' Mr. Machin's rapid advance as a singer was very clearly demonstrated. The counter-tenor air, 'O thou that tellest,' and its recitative, was a failure. Not so, 'For behold,' and 'The people that walked in darkness,' both of which were perfect. And the force given to this by Mozart's additions increases its already high value.

'For unto us a child is born,' was performed with a precision that cannot be surpassed. But to begin this piano, and thus to continue to the word 'wonderful!' is, we submit, a palpable mistake, and ought not to be heedlessly drawn into a precedent. The joy is, that 'a Saviour is born,'—a joy not to be proclaimed in a whisper, not to be spoken of

aside, but to be announced in the manner that all 'good tidings' are,—with a voice *lifted up with strength,—without fear*. That it is a prophecy is true, but the advent it predicts is not meant as a secret,—it is intended that all the world shall hear of it. The words 'wonderful,' 'counsellor,' are mere names, to be distinctly enunciated, no doubt, as Handel intended; but is there any comparison between the joy at the birth of a child—the deliverer of mankind!—and the pleasure felt on his receiving an appellation? We may be told something about musical effect. We are ready to meet the defence on even this ground. But is sense to be sacrificed to sound? The genius of the Dunciad answers in the affirmative: nevertheless, will the public, in nearly the middle of the nineteenth century, confirm the decision?

The pastoral symphony, the violins with their mutes on, was soothing and delicious. Mrs. Knyvett delivered the recitative, 'There were shepherds,' very emphatically and well. Madame Caradori took 'Rejoice greatly' rather too quick, but executed the many divisions with extraordinary neatness. Miss Masson's 'He shall feed his flock,' could not have been better; 'Come unto me,' was heard to disadvantage after it: the up-and-down, tasteless cadence at the end of this last, will, let us hope, assist in convincing the musical world that all such appendages should be voluntarily abandoned; if not, they ought to be prohibited by the public.

The fine succession of choruses with which the second part of the oratorio commences, were prodigiously effective. In 'Thy rebuke,' Mr. Vaughan was deficient only in physical power: but his taking a B instead of the D, in the fourth bar from the end, was ill judged. Miss Shirreff delivered 'He was cut off,' remarkably well, and was all that could be wished in the air that follows, till she reached the end, when a cadence, a very bad one, effaced the pleasure she had given. Nevertheless, we would ask why this young lady, who possesses a rich, charming voice, and whose intonation is perfect—why she was not more frequently employed, while many inferior to her had parts allotted to them?

The semi-chorus in 'Lift up your heads,' wanted strength and courage, but when the full orchestra joined, the effect was excellent. Miss Clara Novello did not succeed so well as usual in the lovely air 'How beautiful!' In the quartet, and also in the chorus, 'Their sound is gone out,' the performers, most of them, insisted on pronouncing the article *the* as if it were the pronoun *thee*. We have frequently before noticed this error, which conductors should long ago have corrected. Mr. Phillips sang 'Why do the nations,' most nobly; but his cadences, if cadences we must have, ought to be on the epithet 'vain,' not on the article 'a.' The adjective is the emphatic word.

The Hallelujah chorus was magnificent!

The gentle air, 'I know that my Redeemer liveth,' full of religious hope, and written with the truest musical feeling, was most delicately sung by Miss Stephens: she wanted but a little more power. In fact, she was laboring under a cold during the whole of the Festival.

Mr. Bellamy, in 'The trumpet shall sound,' left us in no doubt as to the vocal power he still possesses. Some of the turns he introduced might have been spared. Harper's trumpet accompaniment was, as it always is, perfect. The less said of the duet, 'O Death!' the better.

'Worthy is the Lamb' terminated the Festival in a most splendid manner.

The general character of these performances may be given in few words. Their great excellence consisted in the correctness, the vigor, the delicacy, and the feeling with

which the choruses were performed. On this point all seem to agree in opinion. Some very able judges have declared that the effect was greater in York Minster nine years ago, which is by no means unlikely, for there the sound had not to contend with, and finally to be half absorbed by, such bales of cloth as were arrayed against it on this occasion. At York, too, it is urged, great numbers of the chorus singers of the county, and of Lancashire—the best in England—were engaged: they were not, for some reason out of our power to explain, invited to assist on the present occasion. But when, on the other hand, the value of such an instrumental band as only could have been collected in the metropolis is considered, and if its influence on the vocal performers be duly weighed, it may fairly be presumed that, as relates to perfection of performance—we waive the question of sound—the superiority must have been on the side of the Festival just celebrated in London.

Of the music chosen, the oratorios given in an entire state were much more approved, far better relished, than the selections; chiefly, we grant, because superior as compositions; but their unity added no little to their effect. The three that were performed are not dramatic, certainly, but they are narrative: each relates a story, and, all the pieces being connected, an interest is kept up independently of that created by the music. A selection is commonly a jumble, partly made at the dictation of singers, and partly by the advice of some person who means exceedingly well, but whose judgment is not always so strong as his intention is good. We have had occasion to regret the introduction of some things and the exclusion of others in the selected portions of this Festival; but, happily, the use of whole oratorios diminished considerably the chances of that extensive evil which might have sprung from the tyranny of singers, or the want of courage or discrimination in the managers.

The state of perfect preparation, and the uninterrupted progress of each day's performance, are highly to the credit of the conductor and his associates. No omission, no transpositions occurred; every one was at his post, every thing in its place: no apologies were circulated for 'sudden indisposition'; no difficulty seemed to present itself in the orchestra; not the slightest irregularity was apparent, from the first note of 'Zadock the priest' to the last of 'Worthy is the Lamb.' The mechanical management of the orchestra was as praiseworthy, as the ability and zeal of the performers were conspicuous.

That the lustre of the commemoration of Handel has not been dimmed by the late Festival, we may safely assert, on the authority of one now nearly an octogenarian, a good and candid critic, who was present at both, and is not likely to be swayed by prejudice; whose judgment is unimpaired, and who can have no motive whatever for disguising his real opinion. Dr. Burney, too, an accurate observer, speaks of the performances in 1784 as having been perfect. It must, however, be granted, that not only did the performers on the present occasion exceed in number those collected fifty years ago, but that they generally were more experienced, if not otherwise superior. Allowing this, were there no advantages on the side of the commemoration that balance those possessed on the recent occasion? We are persuaded there were, and will mention one that cannot be disputed, a singularly important one—the fittings-up of the whole interior of the nave and aisles.

In 1784, and indeed in the five subsequent years, the wood fronts of the galleries and orchestra were covered with paper colored in a highly appropriate Gothic style, a very small, light festoon of fringed crimson morine hanging as a finish from the cushions on the ledges. The seats through-

out, and the slender back-rails of these, were also covered by the same material; but not a morsel was used except where absolutely required. At the Festival just concluded, the woollen manufacturers' interest seems to have been especially consulted; wherever a frontage presented itself it was loaded from top to bottom with thick drugget. The galleries, the orchestra, displayed a continuous expanse of sound-subduing cloth: and even the benches were completely clad in raiment of the same stuff; they were petticoated to the very floor with this woollen absorbent, as if an excess of sound had been apprehended, and therefore means taken to prevent 'the ears of the groundlings' from being 'split' by the too powerful bursts of the orchestra. Whatever the intent, the result is not to be denied; the combined sounds of six hundred voices and instruments reached the auditors as if passing through some resisting medium, and two-thirds of the performers, if they had not had so formidable an impediment to oppose, would have proved much more effective. Those who heard the music in York Cathedral in 1825, declare that, with about the same number of performers, but in an area of more than double that of Westminster Abbey, therefore requiring a proportionate body of sound to fill it, the effect was greater than that just witnessed in the capital of the empire, where whatever could have given unrivaled grandeur to the performances was within easy reach of the managers.

Where the blame of this rests we know not, but we may without fear of contradiction assert, that the musical authority consulted in making the various arrangements ought to have been aware that woollen substances are non-conductors of sound—an acoustical fact no less notorious than important—and that it was his or their duty either to prevent so extravagant a use of any thing of the cloth kind, or to yield only under protest.

ON THE ENGLISH AND GERMAN FLUTES.

From "A Word or Two on the Flute"—By W. N. James.

It is difficult to say whether the Flute Abec, or English flute, notwithstanding its name, be of English invention or not. The term, "Flute Abec," took its rise from Bec, an old English word, which signifies the beak of a bird or fowl. The epithet, therefore, in comparing it with the traverse flute, seems to be very proper. Gallileo calls it *flauto dritto*, in contradistinction to the *flauto traverso*; and adds, that it was brought into Italy by the French. Notwithstanding which, Mersennus scruples not to term it the English flute, calling the other the Helvetian; and takes occasion to mention John Price, an Englishman, as an excellent performer upon it.

The word Flute is derived from *fluta*, the Latin for a lamprey, or small eel, taken in the Sicilian seas, which has seven holes on each side, immediately below the gills; and which is the precise number of those in front of the English flute.

Luscinius, a Benedictine monk, and a native of Strasburg, was the author of a musical book, which was published in that city in 1536. It contains two parts,—the first of which gives a description of the musical instruments which were in use in his time,—the other does not bear upon our purpose. Amongst others, he mentions no less than five flutes of various kinds,—the Chalamen and Bombardt,—the Helvetian,—the Schuuegel,—and the Zuerschpfeiff.

The Chalamen and Bombardt are represented to be wide, and turned up at the end, like our present clarionets,—the Helvetian with a beak similar to the old English flute. The Schuuegel bears a strong resemblance to our present German flute, though it is much slenderer; but which is held

horizontally, and blown into at the side, precisely similar to those now in use. I cannot avoid thinking that this is the original instrument upon which all our improvements have been ingrafted. Sir John Hawkins has committed an oversight in speaking of this instrument, for he says that it is deficient in the number of holes. The flute abec, it is true, contained seven holes, but the German flute never but six; which is the exact number the Schuuegel bears. The slenderness and length of the instrument does not at all alter the question; for in our time flutes have been manufactured in a similar manner. It would seem, however, that neither Germany nor England can justly lay claim either to the one or the other, notwithstanding the authority of Gallileo and Mersennus. The well-known antique statue of the Piping Faun seems to be a proof of the contrary: and there is now extant an engraving, on a very large scale, published some years ago, of a tessellated pavement of a temple of Fortuna Virilis, erected by Sylla at Rome, in which is a representation of a young man playing on a traverse pipe, with an aperture to receive his breath, exactly corresponding with the German flute: and the flute which Mr. Bruce brought from Abyssinia, as before mentioned, contains a beak, is performed upon, and in other respects is precisely like the instrument which has ever been called in this country, the flute abec, or English flute.

Thus, then, we may, if it were at all important, dispute, upon pretty good grounds, the invention of the German and English flutes having been made in these countries: for it is clear, almost to demonstration, that not only the people of these kingdoms, but those of all others, are solely indebted for the first invention of the flute to the Egyptians. It might, indeed, differ, and improvements might have taken place in the instrument; but little doubt can remain, that the flute now in use amongst us was, with slight variations, in use at Athens, and in many parts of Greece and Egypt, many centuries ago. It is, therefore, needless for us to inquire who was the first *manufacturer*, or who first *introduced* them into England or Germany? since, if we knew, it would still leave us as much as ever in the dark as to the original invention. Luscinius' representations of flutes in use in the sixteenth century do not much vary from those given by Kircher, who represents them as belonging to the Egyptians many centuries before Christ: and although Kircher has been by many authors pronounced to be erroneous, he may, perhaps, on deeper investigation, be found more correct than is generally imagined.

But, not to dwell too long on a subject which properly belongs to the antiquary, I shall forthwith proceed to give a description of the best and most illustrious cultivators of the flute in this country. It is well known that our voluptuous monarch, Henry VIII. was a great lover of music as a science, and prosecuted the study of it so far as to compose two entire masses, which were often sung in his chapel. Hollingshed informs us of the manner in which Henry employed his time during his progress from one place to another. "He exercised himself," says he, "daylie in shooting, singing, dancing, wrestling, casting of the barre, *plaieing at the recorders, flute, virginals, in setting of songs, and making of ballades.*" And music seems in this age to have been much cultivated. To be able to sing a part in the full pieces of the times, was thought a necessary accomplishment, not only for a private gentleman, but a prince.

In the seventeenth century, the lovers of music were invited, by advertisements in the London Gazette, to the concerts then given in London; and as some of them are in many respects curious to the musical reader, I shall make no apology in laying before him a few extracts.

Number 742, December 30, 1672.—“These are to give notice, that at Mr. John Bannister's house, (now called the Music School,) over against the George Tavern, in White Fryers, this present Monday, will be musick performed, by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon, for the future, precisely at the same hour.”

Number 961, February 4, 1674.—“A rare concert of four trumpets marine, never heard of before in England. If any persons desire to come and hear it, they may repair to the Fleece Tavern, near St. James's, about two of the clock in the afternoon, every day in the week except Sundays. Every concert shall continue one hour, and so begin again. The best places are one shilling, and the others sixpence.”

In 1691, we find the concerts patronized by the king and queen.

Number 2654, April 20, 1691.—“The concert of vocal and instrumental musick, in Charles Street, Covent-Garden, by their Majesties' authority, will be performed on Tuesday next, the 23d instant, and so continue every Tuesday, by command.”

A lady, from Italy, seems to have made some noise in the following year.

Number 2834, January 9, 1692.—“The Italian lady (that is lately come over, that is so famous for her singing) has been reported that she will sing no more in the concert in York Buildings.—This is to give notice, that next Tuesday, being the 10th instant, she will sing in the consort in York Buildings, and so continue during this season.”

Number 2838, January 28, 1692.—“These are to give notice, that the musick meeting, in which the Italian woman sings, will be held every Tuesday in York Buildings, and Thursday in Freeman's Yard, in Cornhill, near the Royal Exchange.”

A lady, who makes her first appearance, is thus announced:—

Number 2982, June 11, 1694.—“On Thursday next will be a new consort of musick, in Charles Street, Covent-Garden, where a gentlewoman sings, that hath one of the best voices in England, not before heard in publick, to be continued every Thursday for a month.”

An Italian, of the name of Rampony, seems to have met with great encouragement.

Number 3377, March 24, 1698.—“Monday next, the 28th instant, will be performed, in York Buildings, a new consort of musick, by the chiefest masters in England, where Signior Rampony, an Italian musician, belonging to the Prince of Vaudemont, at the request of several persons of quality, will sing for once in the same, in Italian and French. Half a guinea entrance.”

These extracts will tend to show the progressive state of music in England better, perhaps, than a whole volume of declamation. The flute, however, at this period, was not in great request, nor was probably held in high estimation as an instrument. The names of performers on it, which have been handed down to us, are by no means numerous; while those of the violin, hautbois, horn, and organ, are almost innumerable. We may, therefore, fairly deduce, from this circumstance, the trifling place it held as a concerted instrument at this time. I shall, however, collect, from the scanty materials which are remaining, the names of those who were the most celebrated performers, and present them to the reader.

John Lenton belonged to the band of King William and Queen Mary, and is mentioned as a master of the flute. He composed and published, in conjunction with M. Tollet, a flageolet master, a work entitled, “A Consort of Musick in

Three Parts;” and some catches of his composition are printed in “The Pleasant Musical Companion.”

In the beginning of the eighteenth century, music for the flute abec, and for the German flute, was quite common; but it was generally composed by some harpsichord, violin, or hautbois player, and seldom, if ever by a person who solely dedicated himself to the study of the flute.

From the time of Elizabeth, down to the end of Queen Anne's reign, we meet with *sonatas, allemandes, courantes, sarabandes, gavottes, menuettes, rondeaux, and giges*, by various composers; and it is something remarkable, that these were almost invariably written for the flute and violin. Thus we see *Dieupart*, who was a Frenchman by birth, but who flourished in London about the year 1707, composed *allemandes* and *giges* for the flute, although he was a performer on the violin and harpsichord. And *Godfrey Kneller*, who was also a celebrated player on the harpsichord, about this time, published *sonatas*, in five parts, for flutes and hautbois, and was the author of six *sonatas* for violins, trumpets, hautbois, and flutes. The titles, at large, of these two several publications may be seen in the Dutch Catalogue.

William Corbett was a celebrated player on the violin, and led the orchestra at the Haymarket the first opera that was ever performed in this country. He is said to have been a good composer, and a great collector of music and musical instruments. He published no fewer than six books of *sonatas* for the flute and violin, and many concertos for each of these instruments.

John Loillet, a relation, it is supposed, of John Baptist Loillet of Ghent, is the first person we hear mentioned who excelled on the flute, and wrote separate solos for it. He was a man well respected by those of his profession; and resided in a house in Hart-street, Covent-Garden, (which at that period was considered fashionable.) He here built a large room, and held a weekly concert, which was frequented chiefly by gentlemen performers, who gratified him very handsomely for his assistance in conducting it. It was at this concert that the concertos of Corelli were first performed in England. Loillet was, however, a teacher for the harpsichord as well as for the flute; and was considered an excellent composer for that instrument. He died about the year 1728; having, by his industry, accumulated a fortune of £16,000. The principal works published by him, and printed for Walsh, are six suites of lessons for the harpsichord; six *sonatas*, for variety of instruments, viz. flutes, hautbois, German flutes, and violins; twelve *sonatas*, for violins, German flutes, and common flutes; twelve solos, for a German flute, common flute, and violin.

A son of the celebrated *John Bannister*, who led the Drury-lane band till the year 1720, is spoken of as a celebrated master on the flute. In Brightland's English Grammar, published about the year 1710, the following sentence is given, as an example, to show that the particle *at* is frequently used for *on*, or *upon*.—“Bannister is good at the flute.” He is likewise mentioned as being famous on the double flute.

Robert Woodcock was a favorite performer on the flute about the year 1720. He composed twelve concertos, so contrived, that flutes of various sizes, having the parts transposed, might play in concert with the other instruments.* He died in the year 1750.

Lewis Merri, an Englishman by birth, (though his name imports him to be of French extraction,) was a celebrated performer on the flute abec, and was considered as an excel-

* This seems to have been a common practice when the flute, as at this time, was much in vogue. Corelli's concertos had been, in like manner, fitted for flutes, by Schickard of Hamburg, who was a great performer on, and composer for, this instrument.

lent composer for that instrument. It was in Merri's time that this flute was growing unfashionable amongst gentlemen, and the German flute was getting every year more into favor. Merri, therefore concerted with the younger Stanesby, a wind instrument-maker, the scheme of a new system, and of making the flute a concert instrument, without an actual transposition, by changing the denomination of the lower note from F to C; by which contrivance a flute of the fifth size was precisely an octave above the other treble instruments. He published twelve solos, the first six of which are said to be for the traverse flute, violin, or English flute, according to Merri's new system; with a preface in recommendation of it, in which he refers to Mersennus; and asserts, that this, in truth, was the ancient system of the flute: and so, upon a reference to the preceding article in this volume, it appears to be.

He also makes a comparison between the flute abec and the German flute; and asserts that the former of the two is the best in tune, and, in other respects, to be preferred. But all the endeavors of Merri and Stanesby to restore this instrument seem to have failed.

Merri lived in Orange-court in Castle-street, Leicester Fields, and advertised that his books were there to be had. His solos and concertos for the flute abec may be ranked among the best compositions for that instrument. He died about the year 1740.

Weideman, who came to England about the year 1726, was long the principal solo player on the German flute.

Among the numerous *dilettanti* who cultivated the German flute, about the year 1750, was an illustrious example in the KING OF PRUSSIA. This heroic and accomplished prince had Quartz, early in life, for his master on the flute and in composition; and played no other pieces than his own and those of his master, which were never allowed to be printed. His majesty during more than forty years of his busy reign, when not in the field, allotted four hours a day to the study, practice, and performance of music. All the German masters allowed him the first place among *dilettanti* composers, as well as performers, on the flute.

During the last years of his life, however, having lost some of his front teeth, he not only discontinued the practice of the flute, but also his evening concerts, and became totally indifferent to music,—a proof that his majesty's chief pleasure in the art was derived from his own performance.

Blavet, who died in Paris in 1768, was long considered as one of the best performers on the German flute in Europe. He was also a celebrated composer; and some of his works are still extant.

Roult succeeded Blavet, and was a great favorite.

In England, the best players, of what may be termed the Old School, were Florio, Graf, and Tacet. Florio is spoken of as an excellent player in his time: and so great was his skill in the performance of an *adagio*, or pathetic air, that it is said he seldom failed to draw tears from his audience. Many people are still alive who remember having heard him, and who bear ample testimony to his masterly performance in this species of composition.

From the "Elements of Vocal Science," By Richard McKenzie Bacon.

ON THE OBJECTS OF MUSICAL ACQUIREMENT.

MUSICAL education is now not only interesting on account of the gradual progression which the art itself is making, but far more so from the universal stretch of high attainment attendant upon the general march of mind. Yet I am afraid it must be admitted, that we do not arrive at the knowledge of the most momentous truth connected with our existence, viz.—that the precise end of our search after the means of happiness should be considered before we study those means—until years, disappointments, and a just estimate of our own fallible judgments have

deprived us of most of the power of using our dearly-earned intelligence. This observation applies with peculiar force to those who engage in the study of music, for of the thousands who enter upon the acquirement of this art, the individuals are very few indeed who have any just apprehension of what it is intended for them to effect. They receive lessons, and they practise, without any definite purpose. Some mothers wish their daughters to *play*, or *sing*; some go further, and wish their daughters to *excel*; and some compute the cost of excellence and the difficulty of attaining it. Of these daughters multitudes do play or sing, very few indeed excel, and perhaps one in a million prudently abandons a hopeless endeavor. Whatever of error or disappointment is thus produced, is however, in my mind, chiefly attributable to a want of consideration at the outset—to the total absence of all reflection—of all comparison between the means and the end.

To those to whom the various cares and accidents of life inhibit thought, I would point out a few of the attendant facts. They lie indeed upon the surface, or scarcely below it, but yet they may be useful.

The acquirement of music (I speak now in regard only to private persons) appears to me to have in contemplation three several objects. I proceed from the least to the greatest:—

1. The charm which attends the exhibition of talent to a large circle, and the effect such display may have upon the future fortunes of the musician;

2d. The gratification of more immediate connections;

3d. The resource and delight which it affords in itself, comprehending diversity of pursuit, enlargement of mind, and pleasurable sensation.

The cultivation of the art may now be said to be universal, and the access of all classes to public places, where the finest performers in all its departments are to be heard, is scarcely less extended. It follows, that knowledge is diffused much more widely than formerly; and although real science is wanting to the mass, individuals direct the general opinion. Hence no amateur singer or player can escape a comparison with the highest professional eminence; for if estimated at all, they are measured by the professional standard. From this it happens, that they who purpose to make any thing approaching to a public exhibition of talent, (and private concerts even in the provinces differ very slightly in the numbers of the audience from public performances,) must use nearly the same diligence and consume nearly the same time as professors. Indeed I am borne out in the belief I entertain, that such amateurs must employ far more of both, since professors enjoy superior advantages in the association with professional ability, by which they are hour by hour stimulated, encouraged, and improved, and thus acquisition is incalculably facilitated. They practice with the most skilful musicians; they hear the finest music of every species; they join in the conversations, and profit largely by the remarks of scientific men; and above all, they are urged on by every motive which the love of fame, or the necessity as well as the desire of gain can inspire. In the mean while, the ambitious amateur drudges patiently on in private perseverance, with the occasional brief lesson of the master, or the still less frequent benefit that is derived from the casual chance of hearing a good public concert, a chance rare indeed beyond the circle of the metropolis. From hence it evidently follows, that wherever amateurs do attain any tolerable degree of excellence, the praise of the comparison ought to be on their side, and very strongly too, for a professional pupil is impelled by more excitement, and enjoys more opportunity of various instruction in one week, than amateurs are ordinarily able to obtain in a year.

It is obvious then that those parents, who look forward to this highest hope, must be content to devote the hours of their children to application nothing below the intensity of professional study, and they must compute upon an expense of some hundreds of pounds. No practice short of three hours daily, continued during seven years, will give a piano-forte player any superior title to be heard, as the art is now cultivated and understood. I leave it to the arithmetic and experience of parents to compute the cost, if they wish to arrive at a higher perfection than this implies. Somewhat less of time is necessary to the attainment of singing, but rarer natural qualities must be pre-supposed. Not one child in a thousand can, after a long process, be made into a singer worth hearing.

And then what is obtained?—a consciousness of superiority which but too frequently injures the heart, spoils the temper, and unfits the possessor for the milder, more quiet, and more important duties of life; and which, by the exhibition of the strongest stimulus applied to human nature, the applause of the many and the flattery of individuals, and by the strongest corrosives—the casual bursts of envy and malice, the shafts that disappointed rivalry or conscious inferiority never fail to launch against all who are elevated by ability, continually vexes those who aspire to such eminence. Not that I under-rate or would teach others to under-prize the noblest incentives to labor, and the noblest rewards of acquirement. But I would signally mark the dignity and the purity of mind that ought always to be thrown in to ballast the vessel in which genius embarks. Most unhappy indeed will the gifted find their lot, who lack that mental preparation which enables them to estimate properly the homage talent extorts from the world. If the pride of ability be not tempered with a philosophical understanding, its moments of rapture may be ecstatic, but its hours of mortification must and will be infinitely more numerous and not less poignant—for, genius is excess.

If the attainment of the second of the objects I have described be the limitation placed upon the desires, much will depend upon the point of judgment and acquaintance with music which the parties have reached. The more complete the acquired taste, the less counsel will be needed; for those who have surmounted the difficulties will best appreciate the value of acquisition and the cost. It is to the uninformed only that advice can be usefully directed, because the facility which is one of the tests of fine performance, is always liable to lead to the supposition, that what is executed with so much ease, cannot be hard to learn. The reverse is the true inference and the fact. It is, however, most important here to bring under view the present advanced state of musical knowledge, and the danger of contempt to which mediocrity is always exposed. If real superiority be rare, there is an almost universal glitter that passes for solidity, which is sufficiently imposing to daunt timidity, and sufficiently advanced to render a large portion both of time and expense necessary to arrive even at such a stage. Where therefore the design is not to carry the art to a high degree of polish, I can only recommend a careful choice of one particular species of musical study; an instrument of easy attainment, or a sedulous devotion to one branch.

I come at last to that sterling good to be derived from musical education, which, as it is above all price, is the concomitant of a genuine love of the art alone. The most valuable end of education is that dependence upon ourselves, and that independence of others, which a power to occupy time worthily and happily, bestows. This chiefest attribute belongs not to music only, but ought to be the first consideration in every part of a well-regulated plan for the formation of youthful habits. Occupation of this sort is more, far more necessary to females than to men. Business, either public or private, employs the hours of the latter. But in proportion as the time of the former is disengaged, are they likely to fall victims to frivolity or ennui, or to a still worse fate. It is not that the female mind is more prone to idleness or weakness than that of their lordlier companion—but it necessarily happens, that whenever a female has no prevailing object or rather objects of steady pursuit, the hours cannot pass otherwise than heavily. A very short time will suffice to fulfil the essential duties of the task commonly allotted to young females, in a sphere of life any thing above that condition where the employment of their time gains their livelihood. They cannot get on without variety of intellectual objects; reading and work will both fatigue and wear out. Manners are changed. Formerly, woman was rather the slave or the mistress, than the companion of man. Tent-stitch and tapestry were preventive contrivances to stifle the fancy and to murder time. But now pleasures are chiefly domestic, they are enjoyed much by participation; and it is the duty of the wife and the mother to frame such a round of amusement as shall keep as well as win the husband, and mould him to that home which is not only to preserve affection and to attract a circle of friends, but which is also to model a society fitted to form their offspring for virtuous and amiable citizens, good sons and daughters, good husbands and wives, and, in their turn, good fathers and mothers. To the formation of such a home, as society is now constituted, much various knowledge and various accom-

plishment are necessary in the female. "It is the imagination that keeps the heart warm," writes one who well knew mankind. I will not say that music is so important as to be indispensable to such a plan; but I will go so far as to avow, that I think music, justly pursued, is likely to assist most materially in fixing the attention, refining the taste, varying the powers, and warming the sensibility of females. If, as has been affirmed with an approach to truth, none can sing with really fine expression till they have felt the passion of love, it may be inferred, that there is a subtilizing, a refining power, inherent in music, which cannot fail to be ultimately connected with the affections concerned in the support of domestic happiness. I firmly believe that it is so. I firmly believe that music purifies and elevates and endears wherever it is cultivated, not for the superiority which is the prize of public exhibition, but as the alternative amusement and solace of private life; and it will never fail to repay those who seek its satisfactions, with a pleasure that will be permanent, because it must be always progressive.

Thus far as it concerns the occupation and happiness of the sex; let us now examine how far the pursuit accords with the character and habits of men.

About five and thirty years ago my father entertained two prejudices concerning application to the study of music, which were not easily to be removed, which were very common at that time of day, and which concentrate, I believe, all that has been advanced against the instruction of young men in the art. The first was, that performance upon an instrument is derogatory to character, both as becomes a man and a gentleman. The notion, I conceive, was gathered from that courtly pander to vice and effeminacy, Lord Chesterfield, who has put into his book some recommendation to his son not "to stick a fiddle under his chin." The second was, the not absolutely unfounded opinion that the cultivation of music leads to dissolute habits and associations with dissolute companions.

Since the period of which I am speaking, the value of intellectual pursuits and pleasures is so much better understood, that I should almost feel an apology necessary for combatting these obsolete objections, were there not instances to which they still partially apply. The inspired need neither counsel nor admonition. They who enjoy music as a rational delight, and who pursue it as a branch of elegant knowledge, will want no verbal demonstration of its accompanying benefit; but these are yet only a portion, though perhaps a more than equal portion of the educated classes. They, however, will feel with me that the more widely the participation of this understanding is diffused, the further will innocent, yet high gratification, united with moral excellence, extend. All our occupations ought to be regarded with a view to this the grand object of human existence.

Our pleasures have not only become more domestic and more dependent upon the choice of such employments as are alike interesting to both sexes, but our chance for happiness is increased in proportion, as we are taught to draw our common gratification from a common source. To this intent, it appears necessary to elevate, to dignify, and to augment the hardihood of the female mind, at the same time that we endeavor occasionally to mollify the roughness or relax the severity of masculine thought and enterprise. Such I consider to be the true definition of refinement, as it applies to the principle and practice of the education of both sexes.

The days of a man must be devoted to business and affairs, consequently his preparatory exercises and studies ought to be of a kind to confer knowledge, habits of attention and research, powers of reasoning and of speaking, equanimity, and activity. These fit him for the graver tasks of life. But it is no less important to his own happiness and to the happiness of those with whom he is to move in concert, that his mind should be opened to the enjoyment of simple pleasures, to pursuits purely domestic, and above all, to that power of adaptation which is the faculty that best recommends a man to those around him. Hence, I deduce as a just inference, that an art which not only confers great delight in itself upon the student, but which rarely fails to interest and amuse a circle, however diversified or extended, which is exercised either alone or with others, and in several ways, is one of the acquisitions most desirable. If to these be added, that it raises a low, and moderates the excesses of a high natural temperament; that it elevates our devotion, chastens our affections, ex-

alts our feelings, and soothes our afflictions; that it is a cheap, a gentle, an elegant, and a greatly varied exercise of mental capacity, both in relation to the imagination and the judgment; there is not wanting any accessory circumstance that ought to recommend an accomplishment to our desires. Yet such is the accurate description of music in its several departments, when considered either as a science or generally as an art, in its practical effects.

I am either right or wrong in my method of estimating our modes of happiness. They either do or do not consist with a considerable participation of our time with the other sex. It is or it is not essential to us to possess the power of promoting, enjoying, heightening, and enlarging their gratifications. I speak of the million of mankind, for according to the proportion of the power we attain, so are we fitted to that particular and highest species of social intercourse which springs from the mutual enjoyment of literature and the fine arts. To literature I give the first place, because it is the most universal; but I am not by any means so satisfied that the gratifications derived from it are so deep-felt or so unmixed as those we experience from music. In conversation it is but too common to contend for victory as well as for truth—it is but too common to suffer under the inferiority we cannot but admit. In music we surrender ourselves up to sensations, and so long as we are contributing and have an actual share in the production of effects, all painful sense of the difference of talent is forgotten and lost in the direct operation upon our senses. I must observe, that I really believe there is an organic distinction between persons sensible to the power of sound and those who acknowledge no pleasure in hearing music. Like all our other senses, this faculty is indeed sharpened by exercise, but long observation has convinced me that the foundation is laid in the natural constitution of the individual. Whether it be or be not seated in the place Drs. Gall and Spurzheim have assigned to it, future physiologists may perhaps determine, but that an organic difference exists, I have no manner of doubt.

While I reply to Lord Chesterfield's objections, I must be allowed to bring into contrast the common amusements of men.

In what respect are hunting, shooting, fishing, or any of the field sports to be put in comparison with a scientific pursuit that is independent of weather and of all those accidents which lay an absolute prohibition upon the mass of mankind against them. These are styled *manly*, exercises. That they harden body and mind I am quite ready to grant. They, to a certain degree, confirm and bestow health; but they are purely selfish—they imply scarcely any exertions that can be called intellectual; and, after all, I doubt whether such hardihood and such habits as they engender, do, upon the whole, contribute to the general stock of happiness. Let it be observed, that I treat both these and music as the objects of our leisure, and I only compare them, as extending our share of and our capacity for enjoyment. Let it then be remembered that these pursuits are indulged only to youth and strength. Music will accompany us when our vigor is spent. Nor can I agree to the justice of inferring any superiority on the side of these dangerous and expensive delights, because they are more *manly*, until I can be brought to admit that brute force is to be preferred to the delicate faculties, to the habitual chastisement of our passions, and to the mild complacency and the dignified elegance of intellectual attainment; which will not be until it is proved that Tom Crib is a finer gentleman in his person, figure, and endowments, than the accomplished, elegant, learned, and imaginative person who has thought fit, in one of the excursions of his excursive fancy, to appropriate the manner and scientific language of the prize-fighter.

Lord Chesterfield must have been ignorant of one of the highest sources of the pleasure which we derive from the fine arts, or he would never have conceived that such pleasure was to be purchased by merely being present at a concert. "*Semper ego auditor tantum?*" would never have escaped the pen of the poet, nor would "*Anch' io sono pittore*" have been heard from the lips of the painter, but for that "longing after immortality," which constitutes the sweetest anticipation and the richest reward of the labors of the artist. All the faculties have their degrees of rank and dignity. The arts are of one family, and address their efforts to the same object—namely, to instruct, delight, and exalt our nature; and so long as music is directed to refine as well as gratify, I must hold his to be a narrow perception of

those blessings of art, who can exclude the practice of music from the employments proper to leisure, affluence, and condition. I shall allow no general exception to be taken from excessive attachment to this, any more than I should to any other branch of study or amusement. The mere musician ranks very little above or below the mere mathematician, the mere sportsman, or any other mere enthusiast. The abuse is not the use of art. A man with a fiddle under his chin, a violoncello between his legs, or a hautbois at his mouth, may easily be made the subject of a caricature, more easily indeed than can the grace and spirit with which we have seen these instruments managed be imparted to the portrait. But because such a misrepresentation is of vulgar attainment and takes ready hold of the vulgar apprehension, ought such "quiddities, such paper bullets of the brain," to have the power to fright a sober or a manly mind from the upright and level sense of its own pure pleasures? Assuredly it neither ought to claim nor does it enjoy any such potency. Light indeed in the scale of intellect, should I deem him who can be influenced by such bald and superficial objections. At this time of day they could hardly be urged seriously.

There is, perhaps, more appearance of force and justice in the objection that a taste for music leads to dissolute habits, and dissolute companionship. But this appearance subsists, I am inclined to think, upon right conclusions drawn from false premises, rather than upon the deductions of fair argument. Music, as it is understood by persons who thus associate its pleasures with a love of the joys of the table, is neither more nor less than the faculty of singing a Bacchanalian song, of troling a merry catch, or joining in a boisterous glee. These, indeed, are the necessary accomplishments of "*a good fellow*," but if they are to be enumerated among the acquirements of musicians at all, they are of the meanest degree. The truth I have always opposed to such an opinion is, that whoever cultivates music as a science, cannot fail to learn instantly, as it were, to appreciate attainment properly. It must soon be seen that the species of vanity which is pampered and fed by the praises of tavern-friends half mad, half maudlin, is a low, depraved, and contemptible passion; and I contend, that the mind which is once capable of turning itself towards the contemplation of music, and aiming at the acquisition of any tolerable share of practical skill, will nauseate and reject such applauses, as garbage fit only for the most vulgar animal appetites. All the amateur singers I have ever known, who had really studied the art, despised, cordially despised, what is properly enough termed table-singing, and many of them would have considered themselves insulted by being asked to sing on such occasions. I am apt, therefore, to conceive that a cultivated understanding of music, so far from leading to company and intemperate habits, acts as a dissuasive; and while it saves a man from such society, provides at the same time a resource against vacuity. But were I to stop here, I should do the science great injustice, even as regards the introduction a man obtains from it into the world. Music is neither the common pursuit nor the common amusement of low minds and low conditions, and the higher we rise in art, the higher most assuredly shall we rise in society. The mind assimilates its own pleasures, and in making the selection we generally find that there is an universal rule of action, produced probably by some organic, as well as some accidental direction. The son of Lord Chesterfield himself affords proof irresistible of this natural power of assimilation. His Lordship could not swaddle and dandle him into any thing like a fine gentleman. Nor can any conceivable process debase a mind naturally desirous of elegant enjoyments, to the habitual indulgence of low pleasures. A genuine love of music, and the desire of cultivating it to any tolerable height, I consider to be amongst the infallible tests of such a mind.

A few words may perhaps be thought necessary in answer to those who are content to accept upon trust the vulgar character assigned to professional musicians, as dissolute and unprincipled men, and who are ignorant enough to quote partial exceptions as the established rule. The profession generally taken is, I assert, a moral as well as an intellectual class; I shall therefore only add, that should any young person be so unfortunate as to fall into exceptionable hands, of which among musicians as among any other order of men, there will be a few, he must be to-

tally destitute of parents, friends, and advisers, should he be suffered to contract such an intimacy with them as can be permanently injurious. We ought, in all cases, to reflect upon the circumstances which surround, as well as those which appertain to the individual himself. The present age, if it be not allowed to be more moral upon the whole (which by the way I think it is) is certainly far more decorous than those which have preceded our own. There are literally few or no instances of characters of such open profligacy as I well remember between thirty and forty years ago. Drunkenness, the fruitful parent of every active crime, as well as the cause of every hateful and disgusting deficiency, is no longer tolerated, much less extolled as it once was. A six-bottle man is no longer a hero. He is a beast, and nothing but a beast. Very eminent qualifications, indeed, are indispensable, and these must be conjoined with rank or fortune, to procure a man of known bad character admission even into tolerably respectable society. In London, such a one may move and even mix with the crowd of fashionable vulgarity or the mass of opulent intellectual poverty, by dint of the mere strength of hardened impudence or assumed indifference, but he is nevertheless a marked object. He feels the irremovable stamp upon him, and never overcomes the burning sense of shame and scorn but by overstimulated ferocity and induration of manners, which cost him more to acquire and to sustain than submission to the bitterest taste of his own forfeited claims to society, could inflict. And how has this change in the national sentiments been effected? By the mild influence of literature and the fine arts; by substituting the rational delights of a mixed society for the exclusive selfishness and sensuality of dinners and suppers and clubs. Amongst these delights music has come to take a leading part, and the skilful amateur is now certain of a sphere in which his merits find ready acceptance and cordial acknowledgment. Nor is it one of the least recommendations to this science, that the dangerous hours in the beginning of life, when the fervency of youth is assailed by idleness, by passion, by riot, and by excess, must be tamed and cooled by a devotion to the study and practice, which will furnish this desired and most desirable introduction into the society and friendship of amiable and polished families. Such an introduction, I need scarcely say, is the mould in which our after fortunes are materially shaped. The first conformation given to man is of nature, the second of education, and the last of society. If the love of music be found among the gifts of our common parent, it may always be made to take a most useful and important part among the objects of preparing and confirming our courses.

Thus, much of the good I have attributed to music is common to both sexes, and that it is so, makes in my opinion one of the strongest points in its favor. All the moral excellence that music either inculcates or promotes, and I maintain that it does both essentially and practically when it is rightly understood and correctly pursued, is the joint property of males as well as females. Self-dependence for agreeable amusement in preference to chance companionship—a power of varying our pursuits which ministers and assists such self-dependence most materially—a general means of promoting our own happiness and that of our connections—an additional facility of commending ourselves to the esteem of estimable persons—the refinement and exaltation of the affections, and a solid addition to our sensible gratifications, are all common objects of benefit and enjoyment.

I have herein endeavored not only to meet the objections of unmusical heads and hearts, but also to urge the propriety, utility, and delight of making it part of the education of every one, whose opportunities of leisure will permit, and whose natural propensities lead him to the study. I am not for straining my hypothesis to embrace every created being, nor would I be thought to press one only amongst my own favorite gratifications upon a single person who may be indisposed to adopt it. If by the fitness of things, philosophers mean that which is becoming under the circumstances wherein we are placed, I fully accord with the doctrine, and subscribe to its efficacy as a rule of conduct. Circumstances, however, bend before qualities. "To trample upon impossibilities" is the prerogative of intellectual grandeur. But it is not allotted to the ordinary race of men to burst the limits assigned to our common nature and rise to particular distinction. We may nevertheless say, we must all deteriorate or improve our own condition by the choice we make of means and ends.

Amongst these, I earnestly, sincerely, and from long experience, recommend a diligent study of music, as scientifically conducted as opportunity will permit, in conjunction with and in subordination to other necessary intellectual attainments, as opening an eligible, agreeable, and certain road to much of what we rationally desire in the choice of our own accomplishments, and to more of what is beneficial in our progress through life; to the happiness of which a right understanding, and a moderate use of the various enjoyments submitted to our acceptance or rejection, are chiefly "requisite and necessary as well for the body as for the soul."

FOREIGN MUSICAL REPORT.

We cannot express in better language, our views of this department of our paper, than by extracting from the "Supplement to the Musical Library," a work similar to our own, printed in London, the caption to the same department of that paper. We are also indebted to that work for many items of intelligence.

[In furnishing our readers with a Monthly Foreign Musical Report, we propose to bring under their observation a general view of the state and progress of the musical art abroad, giving a brief account of the operatic representations and musical occurrences worthy of remark in the various continental towns, and noticing the singers and instrumental virtuosi of established fame and the debuts of such as may from time to time enter the musical world. We shall also advert to foreign musical productions of novelty and importance, and present such intelligence respecting celebrated continental composers, and information as to the reception of their works, as may in any way be interesting.]

VIENNA.

Hofopertheater.—The operas lately performed at this theatre, have been *Robert der Teufel*, *Fra Diavolo*, *Die beyden Hofmeister* (The Two Tutors), *Der Lügner und sein Sohn*, (The Liar and his Son,) *Der Bar und der Pascha* (The bear and the Pacha,) and *Der tolle Nefte* (the Dead Nephew,) besides the following, in which M. Pezold sustained the principal characters, *Die Stamme von Portici*, *Johan von Paris*, *Fidelio*, *Don Juan*, *Der Barbier von Seville*, and *Der Vampyr*. Mdlle. Elmes made her first attempt as *Rosina* in *Der Barbier* with tolerable success; Mr. Wurda, from the Court theatre at Strelitz, has also been well received here.

Demoiselle Bodgorscheck, who as a concert singer had already acquired considerable celebrity here, recently made her debut as a dramatic singer at the *Hofopertheater*, appearing as *Arasaz* in *Semiramide*. Her voice is a fine counter-tenor. She experienced an indulgent reception, her efforts generally meriting applause, at the same time that there was great room for improvement, which a better acquaintance with the boards will no doubt effect.

Josephstadter Theatre.—At this theatre Mercadante's *Eliza und Claudio* has been produced in Germany; the parts of *Eliza*, *Sylvia* and *Charlotte* were well sustained by Mdlles. Segatta, Dielen, and Kratky; MM. Pockh and Preisinger were also excellent. *Die Wissie Frau* (*La Dame Blanche*) and *Der Freyschütz* have been subsequently given; and still more recently Kappelmeister Conradin, Kreutzer's new opera, *Das Nachtlager in Grenada*, (the Night-quarters in Grenada,) which was produced for the first time on the 14th January, and was very favorably received, the composer being called forward at its conclusion. M. Pockh acquitted himself admirably in the difficult part of *Max*, which affords great opportunities for display. The music is characteristic, and contains many very effective pieces.

BERLIN.

Königliche Theatre.—On the birth-day of the hereditary prince, Herold's opera *Zampa*, which had been laid on the shelf, was re-produced with a fresh cast of characters, but failed to create any sensation. *Die Stumme von Portici* has also been given.

Königsstadt Theatre.—Here the performances of the *Crociato* (with Dlle. Stetter as *Palmyre*) have given great satisfaction. The other operas have been *Semiramide*, *Anna Bolena*, *I Capuleti*

e Montecchi, and *Des Adler's Horst* (The Eagle's Eyrie); in the latter which was very successful here, Madame Schodel, was much and deservedly applauded.

Bellini's *Norma* has been produced here, and excited an enthusiasm seldom witnessed in the present day. The parts of *Norma*, *Adelgisi*, and *Sever*,—which were written expressly for Pasta, Grisi and Donzelli, and therefore require, of course, singers of no mediocre ability to do justice to them—were very effectively sustained by Demoiselle Hahnel, Madame Schodel, and M. Holzmiller; that of *Orivist* was given with energy by M. Fischer.

The absence of novelty in the productions at the *Opernhaus*, of late has been amply compensated for, by the admirable performances of Madame Schroeder Devrient, who commenced a series of representations at this theatre on the 6th of April. She has appeared as *Julia* in *Die Vestalin*, *Fidelio*, *Desdemona*, *Donna Anna*, *Agathe* in *Der Freyschutz*. *Amazili* in *Cortez*, and *Rezia* in *Oberon*. Her *Desdemona* was a most exquisite performance, as regards both the acting and the singing, and her *Donna Anna* was equally ravishing, in consequence of the grand tragic feeling which she infused into it.

A young singer, M. Von Poissl, lately made an unsuccessful debut here as *Joseph*, in the opera *Joseph in Egypt*.

On Palm Sunday, the members of the Singakademie gave a performance of Sebastian Bach's *Grand Passione*, in a highly gratifying manner. During the Passion week, also, there were two concerts given—not of a Sacred character—the one by M. Herzberg, a pupil of L. Berger, in which he displayed great talents as a pianist; the other by the brothers Eichhorn, at which latter was played a pianoforte concerto, composed by M. Taubert, which, according to the opinion of competent judges, is one of the finest compositions of this description of modern times: the performance of it, too, by the composer, was excellent.

Kapellmeister Schneider's oratorio, *Christi Geburt* (the Birth of Christ,) was lately given at the garrison church, under the direction of the composer, the solos being sung by the principal vocalists then in Berlin. It was altogether a most gratifying performance.

Rungenhagen's oratorio, *Christi Einzug in Jerusalem*, is stated to be a composition in the genuine oratorio style, displaying great powers of musical expression, especially in the choruses, and is entirely free from the besetting sin of those modern composers, who direct all their efforts to produce, not sterling music which may carry their fame to future generations, but noisy, unmeaning effect.

MAGDEBURG.

Although the delight and zealous participation in musical performances has of late tended to increase very considerably, the number of musical festivals, there has not been one held in Magdeburg for the last nine years. It has been announced that a grand festival should take place there on the 28th, 29th, and 30th May. The following works were selected for performance:—Handel's Oratorio, *Joshua*, on the first day; and on the third day, Mozart's Easter Hymn, a composition of the 24th Psalm, by Fr. Schneider, Beethoven's *Sinfonia Eroica*, and a Symphony, by Kalliwoda. The second day to be devoted, as there would be so many distinguished virtuosi on the spot, to a general concert, which was expected to be of a very brilliant character. The direction and conducting of the whole was undertaken by Music director, Dr. Schneider, from Dessau, the members of whose vocal institution were to assist in the performance. The number engaged for the orchestra is stated to exceed one hundred and fifty persons; the solo singers and chorus amount to upwards of two hundred and fifty.

DRESDEN.

The Italian Opera here is much frequented, Madame Schroeder-Devrient being the grand attraction. Her most successful character is *Romeo* in Bellini's *Capuleti e Montecchi*; and, when enthusiastically called forward, she never fails to bring Mdle. Schneider (*Giulietta*), to share the honor with her.

Among the various artists who have lately visited us, none have created any sensation except Mdle. Hill of the Frankfort

National Theatre; She gave six performances, three in the Italian, and three in the German opera.

The annual musical performance, for the benefit of the widows and orphans of the deceased members of the Chapel, took place on Palm Sunday in the saloon of the old Opera House. As on former occasions, the members of the chapel were supported and assisted by the co-operation of the principal members of various musical institutions in Dresden. Handel's *Messiah*, with the added accompaniments of Mozart, was given, being the first time of its performance here entire, for it had previously been heard in fragments only. In the second part of the entertainment Beethoven's admirable symphony in C minor was played. The whole went off most brilliantly, and the receipts exceeded those of any former year. The Kapellmeister's Morlacchi and Reissiger were the conductors.

On the 10th of April, a concert was given by M. Pott, of Oldenburg, a Danish professor, and pupil in composition and violin-playing of Spohr and Kiesewetter. The peculiar qualities for which this artist is remarkable are a rich and full tone, sure and perfectly pure intonation, extraordinary powers of execution, and the infusion of deep expression into his play. M. Furstenau performed at this concert some variations from the *Zauberflöte*. The singers were Demoiselle Scheneider and MM. Zesi and Schuster. M. Hummel lately played before the court, when, as usual, his genius manifested itself in his extemporaneous fantasia upon three subjects which were handed to him.

LEIPZIG.

On the 20th of March, Fr. Schneider, having shortly before arrived here, produced his new oratorio *Gideon*, the text by Bruggemann, a work of great merit, particularly in the second part, though upon the whole inferior to his *Welgericht* (the Day of Judgment) and *Pharao*.

A series of Quartett Siorees given by M. Mathai, afforded to the lovers of good music the opportunity of hearing some classic and choice compositions delightfully executed.

On the 20th April a most attractive concert was given here for charitable objects. An overture composed by Mendelssohn Bartholdy, *Meeresstille und glückliche Fahrt*, (Calm at Sea, and prosperous voyage) was well executed, and favorably received. On the 22d, M. Henri Vieuxtemps played in public, as did also another French virtuoso about sixteen years of age, M. Louis Lacombe, first pianist of the Parisian Conservatoire de Musique, who does honor to the institution which fostered his talents; his style is powerful, solid and grand, and he fearlessly encounters the most difficult and intricate passages, which he never fails to execute to universal admiration.

The recent performances at the theatre here have consisted of *Euryanthe*, *Die Montecchi und Capuleti*, *Hans Heiling*, and *Robert Der Teufel*.

At the fourteenth and last concert of the Euterpe was played the overture to *Die Braut von Messina*, of Fr. Schneider. On this occasion also were given, for the first time in public, the overture, and a hunting chorus and finale, from an opera by the music-director of this society, M. C. I. Muller, bearing the title *Rubezahl*, which if this portion may justify an opinion, is likely to prove very successful. Beethoven's *Sinfonia Eroica* was also very effectively played. The solo performances were a polonaise of Jacobi for the bassoon, by M. Kretschmar; and a concertino of Karl Mayer for the trombone, played with delicacy and much feeling by M. Fritzsche.

The Subscription Concerts have also terminated for the season, the last being one of the most brilliant. Beethoven's symphony, No. 9, with introduced chorus, was executed with admirable effect; a MS. overture of M. Muller called forth great applause; and M. Kulenkamp's performance on the piano-forte was highly gratifying. Demelles, Furst and Gerhardt were the principal singers.

A tolerably successful concert, notwithstanding the unfavorableness of the season, was given on the 24th May by the blind flute player, M. Berkenbusch, a pupil of Furstenau.

An oratorio in two parts by M. Th. Weinlig *Die Feyer die Erlösung* (the Festival of the Redemption,) a work of great merit, admirably conducted by the composer, produced a favorable impression here. Beethoven's *Christus am Oelberge*

[Christ on the Mount of Olives] has also been given under the direction of M. Aug. Pohlenz, with the combined strength of the members of the Singakademie and the thomanerchor, supported by some of the theatrical vocalists. On this occasion also the Kyrie and Gloria from his *Missa Solemnis* were given for the first time here.

NURNBURG.

Since the opening of the Opera House here in October, there have been only two new operas produced, namely, *Die Fremde*, (La. Straniera) of Bellini, and Auber's *Fiorella*, his least successful effort. The present strength of the opera company is as follows:—Madame Schweitzer, formerly of Cassel, the prima donna, creditably supported by Demoiselle Hezel, M. Lowe, the tenor, a very useful singer, with a good voice, and three bass-singers, MM. Geissler, Wolfram and Herbert.

STUTTGART.

For a very long period, indeed, since the opening of our Court theatre in the autumn, the performances have consisted of *Die Stumme von Portici*, *Figaro*, *Oberon*, *Fidelio*, *Zampa*, *Wilhelm Tell*, *Don Juan*, and other stock pieces, varied by the production of only two novelties, namely Morlacchi's *Tebaldo ed Isolina*, which after two representations, being received with indifference, was laid aside, and an operetta called *Lumpaci Vagabundus*, by M. W. Muller: in the former, the meritorious exertions of Mesdames Haus and Wallbach were not wanting, but they were of no avail; the music of the latter is very pleasing—it was well received.

Besides the singers forming the company of our opera, we have had for a short time M. Rossner, a tenor singer, formerly of the Hesse Cassel theatre, but now engaged in Darmstadt. He has appeared as *Otello* and *Almaviva*. His voice is tolerably strong, and particularly clear in the upper notes of his falsetto, which blend with his chest-voice in a satisfactory and pleasing manner.

We anticipate the speedy production of Meyerbeer's *Robert die Teufel*, and Kapellmeister Lindpaintner has composed a new opera, *Die Freunde*, (the Friend,) which will be studied forthwith.

ELBERFIELD.

On the 1st of June, Bernhard Klein's Oratorio, *David*, was excellently performed here; the orchestra playing with energy and precision, the choruses being sung in an impressive manner, and the solos justly meriting the warm applause with which they were received.

JENA.

The subscription concerts here have given great satisfaction; the symphonies, which were executed in a highly creditable manner, were by Mozart, Beethoven, Haydn, Kalliwoda, Onslow and Fesca; and the overtures were *Nero*, by Reissiger, Spohr's *Berggeist*, Caraffa's *Massaniello*, a new one by Kalliwoda, and *Hans Heiling* and *Homburg* by Marschner. M. Montag, from Weimar, played a concerto of Beethoven, and bravura variations by Pixis, with intensity of feeling and finished execution; and M. Apel, also from Weimar, played a very pleasing divertimento of his own composition for the violoncello, in a most masterly manner, and a concerto of C. Weber was executed by M. Aghthe, with very correct expression. There were other solo performances, by M. Schubart on the flute, M. Kochstein on the bassoon, M. Huttenrauch on the oboe, and M. Stoer, on the violin, all of them members of the Royal Chapel at Weimar. The vocal music was not inferior to the instrumental. Demoiselle Schmidt, from Vienna, sang delightfully; Demoiselle Haer was likewise deservedly applauded; and the efforts of MM. Schorrmuller, Kerling, and Genast, afforded much pleasure; the choruses were very satisfactory.

There have also been other pleasing concerts, at one of which the brothers Eichhorn played.

The Vocal Society is making gratifying progress under the management of its very able and zealous Directors MM. Kemlein and Weber.

ZURICH.

The Symphonies at the Concerts, ten in number, of our Mu-

ical Society, have been two only, namely Beethoven's Pastoral symphony, and Mozart's in C; the overtures were by Beethoven, Mozart, Rossini, Kallawoda, Boieldieu, Auber, Herold, Caraffa, and Schneider. The instrumental solos were numerous; among them were a concertino by Hummel for the clarinet, played by M. Otta-Imhoff; concerto and variations by Lafont and Kalliwoda, executed by M. von Blumenthal: a concerto of Hummel for the oboe by M. Sprungli; a violin concerto of Moliere by M. Edele of Stuttgart; a concerto of Weber for the piano-forte by Mdle. Hagenbuch, and variations of Drouet for the flute by M. Duschek. The principal vocalists were Madame von Blumenthal, Mdle. Hardmeyer, and MM. Schuster, Espenmuller and Baumann, whose efforts were equally meritorious and successful. Some compensation for the sparing supply of symphonies was afforded by the execution with full chorus of Haydn's splendid mass in C, Mozart's hymn No. 1, and a sterling sacred composition by M. von Blumenthal, who, for his benefit concert, selected Beethoven's *Fidelio*, the execution of which, without the aid of scenery or other dramatic auxiliaries, gave such delight that its repetition at the subscription concerts was called for unanimously. Mdle. Hardmeyer sang the part of *Fidelio* exquisitely, and *Florestan* was given very effectively by M. Baumann. These delightful musical performances terminated on the 15th April with Haydn's *Creation*, the solos being admirably sung by Madame von Blumenthal, Mdle. Hardmeyer, and MM. Baumann and Schuster.

During the whole of the season there have been but two extra concerts, by two of the members of the Royal Chapel in Munich, M. Faubel, a clarinet player of some celebrity, and M. Menter, a violoncellist of established reputation, the former playing compositions of his own and of Stunz and Reissiger with uncommon delicacy and mastery of his instrument, the performances of the latter also affording great delight. On this occasion a talented young violinist from Munich, M. Mittermayer, pupil of the Conservatoire at Paris, gained much applause by his superior performance of some variations by De Beriot.

MILAN.

Madame Malibran appeared on the 5th May in Bellini's *Norma*, with extraordinary success, this being the first of a series of twelve performances. She has also concluded an engagement with Duke Visconti, manager of the Teatro della Scala, at 450,000 francs for one hundred and eighty five performances, namely seventy-five in the autumn and carnival seasons 1835-6, seventy-five in the same seasons 1836-7, and thirty-five in the autumn 1837.

NAPLES.

Here, too, Madame Malibran has been received with enthusiasm. At a representation of *Norma*, in the presence of the court, besides being unusually applauded in the course of the performance, she was called forward ten times at its conclusion. Madame Malibran's engagement here is eighty thousand francs and two benefits and a half for forty performances.

ROME.

Madame Malibran gave a concert here on the 18th March, for the benefit of a family in a state of extreme indigence, which realized for them the sum of six hundred pieces of gold.

PARIS.

The ci-devant *Theatre des Nouveautes*, which is now appropriated to the performance of the comic opera, has been converted, in the short space of twenty days, from a dull and gloomy place, into a beautiful and very pleasing Theatre. The first representation was Auber's new opera *Lestocq*, which appears to have had a greater share of care and attention devoted to it than most of his latter operas; report speaking highly of the overture, the first chorus, a drinking song, the finale to the second act, a duet in the third, and a chorus in the fourth. A new opera by M. Labarre, *The Midshipman*, was less successful the composer's talent being adapted to the composition of Romances, rather than of operas. Madame Casimar, and M. Ponchard sang in the opera.

German Opera.—Theatre Nautique.—Every genuine lover of music will be gratified to learn that M. St. Esteben, the spirit-

ed director of this theatre, has obtained the privilege of government for the performance of German opera. The rich mine of musical wealth, the treasures of which are yet scarcely known even by name in this country, afforded by the genius of Weber, Beethoven, Spohr, Ries, and a host of others, is thus about to be thrown open to the musical world in Paris, and will doubtless follow in success the Italian Opera, which has long kept undivided possession of the patronage of the *beau monde*. We must not forget that the chef d'œuvre of the Italian stage is borrowed from the Germans; need we mention Mozart's "*Don Giovanni*," which was played so successfully last season at the Salle Favart, and is at this moment one of the greatest attractions of the Grand Opera? We shall now have the pleasure to hear this; and we hope many other works from the same immortal hand, by German vocalists, who, we have always been of opinion, give the music of their native masters with an *ensemble* reached by no other artists. The patronage which was bestowed upon the German Opera, both here and in London, when well got up, is we trust an earnest of the success which will attend the present enterprise, if conducted with skill and activity.—*Galvani's Messenger*.

BRUSSELS.

M. V. Pellaert's new opera, *Faust*, the text by Theaulon of Paris, has been produced here. The most attractive parts were the finale of the first act, and a trio and the finale of the second. M. Chollet as *Faust*, and Madame Privost as *Margaret*, acquitted themselves admirably.

AMSTERDAM.

On the 22d March a novel experiment was tried here, namely, the performance of a Dutch opera; the composer, I. van Bree, and the poet, I. van Lennep, being both Dutchmen. The opera is entitled *Sappho*; it was very favorably received.

RUSSIA.

Kapellmeister Louis Maurer, accompanied by his two talented sons, lately left St. Petersburg for Moscow.

M. I. B. Gross left Dorpat in March, on a professional journey to Reval, Riga, &c. In the former place his first concert was but thinly attended, in consequence of his being mistaken for a musician of the same name who had been there shortly before him; his second concert, however, for the benefit of the poor was overcrowded. He played two of his latest concertos, a capriccio of his own composition, and some variations by Romberg.

LONDON.

KING'S THEATRE.

Our last number having been almost entirely occupied by the Festival in Westminster Abbey, which claimed precedence of all other matter, we had not a single line to spare for this or any department, save that devoted to the contents of the current Part. Had it, however, been otherwise, the King's Theatre would have supplied us with nothing worthy of notice. After Easter M. Laporte contrives to obtain good performers from the Italian Opera, at Paris; then does not know how to employ them. Year after year we have the same operas, sometimes well got up, sometimes ill, but generally wearisome from frequent repetition; occasionally with a principal character omitted, and not unfrequently with half, or more, of the best pieces left out, because Madame *That* or Signor *That* either is not paid, or completely incapacitated by singing at other theatres or at concerts; M. Laporte always taking a considerable portion of what the performer receives for being rendered unfit to do his or her duty at the very place for which he or she ought to be reserved.

L'Assedio di Corinto continued to be occasionally given till the end of the season; and *La Sonnambula* was, amongst other things, performed, in which Mademoiselle Grisi at first shone no less brightly than she had done in every opera in which she had a part. But at length she began to exhaust from the fatigue of singing elsewhere, and, naturally enough, to grow discontented from irregularity in the payment of her salary; so

that sudden changes, disappointments, &c., became the order of the night: and the theatre closed on the 12th of last month, leaving most of the performers dissatisfied, not without sufficient cause; the public displeased, with abundance of reason; and many writers for the press extolling the manager for his ability, activity and liberality.—*Sup. Mus. Library*.

ENGLISH OPERA HOUSE.

A NEW Opera, *Hermann or the Broken Spear*, the music of which is composed by Mr. John Thomson of Edinburgh, was produced at this house last night with decided success. The piece, considered as a drama, is anonymous. The plot is founded on one of the legends of the celebrated *Robert the Devil*, though it is wholly different from Mayerbeer's well known opera of that name. The music of this piece is calculated to lay the foundation for Mr. Thomson, of a high reputation, as a composer. It is singularly clear simple and melodious, and belongs to an older, and better school, than that which furnishes the models for most of the compositions of the present day. One of its great qualities lies in this—that while Mr. Thomson has adopted the round and flowing style of Italian melody, he has rendered it perfectly English, in respect to its adaptation to the accent and emphasis of our language. In consequence of this, not a word of the dialogue contained in the concerted pieces is lost, and the action proceeds with as much freedom, as if the language were spoken instead of sung. The orchestral parts are written, too, in the pure and chaste style of the olden masters. The brazen instruments are used with powerful effect where they are wanted, but only where they are wanted; And the ear is not stunned by the unremitting tempest of sound, which generally proceeds from the modern orchestras.—*London Courier*.

COVENT GARDEN THEATRE.

Mr. and Mrs. Wood, made their re-appearance at this theatre, in the opera of *Cinderella*, and were saluted with a general and prolonged peal of hearty cheering. Neither have undergone any perceptible change since their last appearance on the Metropolitan boards. Mrs. Wood executed the music of the opera with that purity of tone, and exquisite feeling for which she alone stands unrivalled. In the finale her extraordinary vocal qualities, burst forth with electrical force, and every cadence was done with surpassing beauty. There was a fervid inspiration in the outpourings of her notes of joy, and a finished execution of the most complex passages, which called forth at the conclusion an immense outcry for a repetition. Mr. Wood appears to have improved, not only in intonation, but in execution. The opera had the important aid of Giubilei and Seguin, who played and sung admirably. The chorus was ample and well ordered, the orchestra very full, and it may be truly said that the opera was never more finely performed since its first production on the English stage.

The opera of *the Bravo*, is in active preparation for Mr. and Mrs. Wood. Auber's last opera of *Lestocq* is also intended to be brought out.—*John Bull*.

AMATEUR MUSICAL FESTIVAL.

THE Amateur Musical Festival for the benefit of the Westminster and Charing Cross Hospitals, took place in Exeter Hall, London, on the evenings of October 30th, and November 3d, and 5th, with rehearsals on the previous evenings, to which tickets were sold at five shillings, the prices at the performances being ten shillings and sixpence, and for reserved seats a guinea. In the whole there were seven hundred performers, of whom about two hundred and fifty were instrumental, and the remainder vocal, being a somewhat greater number than that in Westminster Abbey at the late Royal Festival. These performances both in the general arrangements and in the detail of the plan, have been closely imitated in these concerts. The name of every performer is printed in the books of the words, and the selection of the music seems not only to have been made from the same composers, but to include with few exceptions the same pieces. Exeter Hall is

a splendid room, one hundred and thirty-one feet long, by seventy-six feet wide and forty-five feet high, and will seat three thousand seven-hundred persons. In point of arrangement it is superior for such a purpose, to any room in London. Every seat commands a view of the whole, and the gradual elevation of them, one above the other, is not only highly convenient to the occupiers, but gives to the *ensemble* a peculiarly fine effect.

As we have given a full account of this Festival in our last and present number, we do not deem it necessary to enter into detail respecting the present performances. Amongst the additions to the performers who appeared at the present concerto, were Madame Malibran, and Miss Postans.

BIRMINGHAM MUSICAL FESTIVAL.

We have on hand an account of the above Festival, which we are obliged to defer until our next number.

HISTORICAL SKETCHES OF AMERICAN MUSICAL SOCIETIES.

We are indebted to a friend in Boston for the following account of the Handel and Haydn Society of that city.

For the American Musical Journal.

THE BOSTON HANDEL AND HAYDN SOCIETY.

Boston, November, 1834.

SIR—The following is a sketch of the foundation and progress, of the Handel and Haydn Society of this city. It is chiefly from the records of the Society, and consequently is authentic.

At a meeting of a number of gentlemen, at Graupner's Hall, Franklin-street, on Thursday evening, March 30, 1815, for the purpose of considering the expediency and practicability of forming a Society, selected from the several choirs in the town of Boston and vicinity, for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers.

After a full discussion upon the objects of the meeting, and a unanimous wish to form such a society, it was agreed to appoint a committee for the purpose of drafting regulations for a Society as above contemplated. Adjourned meetings were held weekly, and on Thursday evening, April 20, 1815, the whole proceedings of the associates, and a draft of a constitution was accepted and signed by thirty-one gentlemen. They then proceeded to the choice of officers, and the following members composed the first government:

THOS. SMITH WEBB, President, AMASA WINCHESTER, Vice President, NATHANIEL TUCKER, Treasurer, MATTHEW S. PARKER, Secretary.

BENJAMIN HALL,
ELNATHAN DUREN,
JOSEPH BAILEY,
CHARLES NOLEN,
EBENEZER WITHINGTON,

Trustees. { JOHN DODD,
JACOB GUILD,
WILLIAM K. PHIPPS,
SAMUEL H. PARKER,

The Society after having been organized, the President having taken the chair addressed them in a few but impressive words.

The first expenses were defrayed by voluntary loans of members.

The first meetings of the Society, for performance, were held at the Hall in Pond-street, and the performances were flattering to the hopes of the members and the friends of the Institution.

The first annual meeting was held in September, 1815, for the choice of officers, and the same gentlemen were re-elected. The Society continued to enlarge, and held adjourned meetings from time to time, until the evening of Christmas day, December 25, 1815, when they publicly performed their first Oratorio at the King's Chapel, Tremont-street; which consisted of the first part of Haydn's creation, for the first part, and the second and third part were selections from Handel's Oratorios.

The number of persons present with tickets, on this occasion were nine hundred and forty-five.

Two more Oratorios were given at this place, in the course of the season.

The Society obtained an act of incorporation, February 9, 1816, which was accepted by the members, and they signed the constitution by which they were in future to be governed.

The first assessment, (five dollars) was laid on each member, July 12, 1816.

The Society continued to increase in such a manner, that it was found necessary to procure a more extensive place for rehearsals, and on February 11, 1817, they held their first meeting in Boylston Hall, at which place they continue (1834) to be located.

The fourth, fifth, sixth and seventh Oratorios, were performed at the King's chapel on the evenings of April first, third, fourth and eighth, 1817. At these meetings the Oratorios of the Messiah and Creation were performed entire. On the fifth of July, the same year, the eighth Oratorio was performed at the church, in Chauncey Place, in honor of the visit of the then President of the United States, and at the request of the Committee of Arrangements, President Monroe was present.

At the annual meeting of the society in 1817.

BENJ. HALL was chosen President, and JOSEPH BAILEY, Vice-President.

COL. WEBB declined, being about to remove to the western country.

The Oratorios have been performed regularly, at Boylston Hall, since this period, (1817.)

The Oratorios of 1818 were extremely interesting; the society were assisted by those celebrated performers, Messrs. Inledon and Phillips.

The second and last assessment ever laid on the members, was ten dollars, September 2, 1819.

AMASA WINCHESTER was elected President this year, and held the office eight years, with one exception. The present secretary was also first chosen secretary this year, and has continued unto this day. The annual report for this year, found a balance against the Society of \$1061 56 cents. The annual report of 1820, found the society in a more flattering situation, being only 161 dollars in arrears. The society continued to improve, and at the period of 1825 was considered superior, by professional gentlemen, to any similar institution, this side the Atlantic. The society have published much music, from the oratorios and masses of Handel, Haydn, Mozart, Beethoven and others, and many editions of church music. These sources, have in a great part paid the expenses of the society since 1821. The profits which have arisen to the society, and its compilers, from the Psalmody alone, has exceeded twenty thousand dollars, and it is presumed the publishers have been enriched at least as much more.

The society have an organ which cost them four thousand dollars, made by Appleton of this city. Their Hall is spacious and lighted with gas, and will hold from twelve to fourteen hundred persons.

The society consists of about one hundred male singers, who attend the performances, about twenty-five female assistants, and a full orchestra is engaged every season.

Lowell Mason succeeded Mr. Winchester, as president, [Mr. Mason assists the society in the selection of Psalmody for publication.]

The library of the society is considerably extensive, embracing the works of Handel, Haydn, &c. &c.

The following gentlemen compose the government of the present year, (1834.)

CHARLES W. LOVETT, President.
JONAS CHICKERING, Vice-President.
JOSEPH LEWIS, Secretary.
WILLIAM COFFIN, Treasurer.

MATTHEW S. PARKER,
JONATHAN BOWDITCH,
NATHANIEL CLARK,
ABNER BOURNE,
JAMES CLARK,

Trustees. { MARTIN WILDER,
CALVIN BULLARD,
JAMES SHARP, and
JUBAL HOWE,

The funds of the Society at present, including the organ, are about nine thousand dollars.

REVIEW OF MUSIC.

In this department of our paper we intend to notice such works issuing from the American press, and works imported from abroad, as may from their importance claim our consideration.

We do not conceive it to be our duty, or indeed to be necessary to notice every trifling production for the piano-forte, &c., that issues from the press, but works which contain internal proofs of being likely to become permanent, or those which come sanctioned by the name of an eminent composer, will always command our attention.

In Europe new musical works, on their first appearance, are generally reviewed by men, who, to profound musical knowledge, unite literary qualifications of the highest order. As the principal part of the music published here is a re-print of such as has received the stamp of European approbation, we shall often find the task of reviewing already done to our hand. We do not intend however to follow implicitly and without examination the opinions of others, but we shall not hesitate to transfer to our columns foreign criticisms on such works as may be reprinted here, when in our opinion they are candid and just.

On such original works as appear, we shall give a candid and impartial criticism, and although in some cases we may have occasion to express opinions that our personal predilections would rather lead us to suppress, yet the task we have assumed lays us under obligations to the public, to discharge our duty faithfully, and admonishes us on the one hand "to be just and fear not," and on the other, to nothing extenuate, or set down aught in malice.

Dullness and mediocrity must not expect favor, because it is native, but talent and genius will come with increased claims to our attention on that account. We shall always hail with lively pleasure the appearance of original compositions of merit, and it will be our aim to bring into notice the talented and unknown professor.

SIX ORIGINAL GLEES, for three, four and five voices, with accompaniments for the Piano-forte—containing the PRIZE GLEE, which gained the Silver Goblet, offered by the New-York Amateur Club THE GLEE, and the PRIZE QUINTETTE to which the Club spontaneously awarded a like token of respect. New-York, James L. Hewitt, No. 137 Broadway.

UNDER this voluminous title, we have a neat publication, reflecting much credit upon the publisher; indeed we have never seen six original, nor six non-original glees, got up in better style in any part of the world.

Shall we now be compelled to quit the pleasing language of commendation, and assume the equally just pen of criticism? As reviewers, we fear such is our task, and it is a most ungrateful one, only adopted on our part from its direct necessity.

In the first place, then, we cannot but think that a strange concatenation of untoward events, has given us to behold this pretty looking collection of modern trash, offered smilingly to the public, when that public actually does not possess the magnificent glees of the great masters, given to them in any shape whatever. Brewer, Travis, Danby, Webb, Spoforth, Horsley, "*longo ordine gentes*," sleep on the shelves of some amateur, or professor "cunning in his art," but the American public knows them not, American type is unacquainted with their rare and intrinsic beauties. American Glee clubs, (for harmony be praised, there are such institutions,) send to England for their editions, but American publishers know them not, regard them not, and print them not; at the same time, they ostentatiously thrust upon us worthless things made glorious, by all the "pomp, pride and circumstance," of fine paper, nice binding, and excellent printing.

Can such things be? Such things are, and it is our duty to lay the plain facts before the public, for if ever the cause of good taste and good music, required the intervention of the press, we contend that it is here exemplified.

Mais, a nos moutons. Mr. Horn stands first, and to him was awarded the prize cup, as the writer of the best glee. (Would Apollo, that these amateurs had awarded the cup to the publishers of the best and most complete set of old Glees.)

The Glee in question is called "Wisdom and Cupid." It is a quartette for equal voices in six-eight time, and in the key of D,

written smoothly and harmoniously, with a sufficient charge of modulation to redeem its character from the charge of sameness, but that unfortunate six-eight time, has such a *twanging cantering* inevitable drowsiness, when carried to the extent of the glee in question, that malgré, the modulation and some pretty imitations in fugue style, the glee cannot be considered a first-rate composition.

Mr. Meignen's quintette follows. It is not written on the plan of a strict glee, nor madrigal, if we are to follow the old masters, by way of example, but its counterpoint is sound, its invention beyond that of Mr. Horn's Glee, and the harmony sufficiently smooth and rich, to prove its author a man of talent; nevertheless the subject is any thing but pleasing and is extended to an extravagant length. The author has rather thought of causing diversity in the interior of the harmony, neglecting the general effect, than in creating those pleasant changes of melody, in the formation of the glee, which are absolutely necessary, when combined with varied harmony, to stamp excellence upon such a composition. We consider the prize justly bestowed on Mr. Horn, by the society, although in our present *green state* of music we doubt, as we have before stated, the good taste or utility of turning the efforts of such a society to such a point. Why a second cup was necessary, we are totally at a loss to discover.

No. 4 is a Bacchanalian Glee, composed by Mr. Horn, a lively bustling good sort of trio, of which description we can find five hundred better, and a thousand worse. Mr. King then gives us No. 5, a four-part glee, in which we can discover no remarkable beauties, with some pretty passages, and no glaring defects. The line which occurs to us during this our inquisition more frequently than any other, is to be found in that drama called the Critic; "*I think I have heard that before.*" For the soul of us, we cannot get that abominable expression out of our head, whether it be from our peculiar admiration of the farce in question, or that really the writers whom we review, have intrinsically become possessed of the ideas generally attributed to the "mighty dead," we know not, but so it is. Some wise man discovered that there was "nothing new under the sun," and veritably our friend Hewitt's book of Glees doth in no way contravene such an opinion. The sixth Glee is a non-descript composition, by Mr. Dielman, of Baltimore, with various solo parts, founded a good deal on Mr. T. Moore's "O Lady fair," as far as construction goes.

No. 3 we reserve to the last. It is a composition by Mr. J. H. Hewitt. We would merely ask this gentleman where he finds his precedent for a rhythm of seven bars in a glee! And thus we conclude our notice of the work.

A COURSE OF PRECEPTIVE LESSONS, for the Flute, by CHARLES NICHOLSON. New-York, Firth & Hall, No. 1 Franklin-square. pp. 89.

THIS work is intended for the more advanced class of amateurs, those at least who understand the rudiments of music, and the author's object is to elucidate the peculiarities of the flute, in regard to tone, fingering, articulation, gliding, vibration and harmonics.

Mr. Nicholson's talents and genius have deservedly ranked him as one of the finest performers in Europe. His profound acquaintance with all the peculiarities of this instrument, renders a work from his pen invaluable to every amateur of the flute. In Europe the present work has long and deservedly been held in the highest estimation, and the spirited and enterprising publishers deserve the thanks of every flute player for its republication here. The work extends to ninety pages, and contains copious and clear illustrations of the important points above mentioned; many of the fine old melodies, judiciously embellished, and with particular directions as to the manner of performing them, are used as lessons, so that the useful and agreeable are happily combined. No amateur can attentively study this work, and observe its precepts, without acquiring new ideas of the instrument and showing a visible improvement in his style. This work, if generally circulated, will no doubt have the happiest effect in banishing that too-long *no-style* now so prevalent, and which brings into undeserved contempt this expressive and beautiful instrument. Mr. James, author of "A Word or Two on the Flute," thus speaks of the present work. "Mr. Nicholson's Preceptive Lessons are

excellent; and it is evident that he has paid great attention in writing them. I am convinced few books are in existence which will assist the pupil's progress more than these. They have every advantage of being complex in their difficulties, and pleasant in their practice, and the illustrations have the very highest merit of being exceedingly simple and easy to be understood; some of the movements are moreover very beautiful, and would, when played well, afford much pleasure as solos. I know not which to point out as superior to the rest; but the pupil who is determined to attack and conquer difficulties will study the whole of them."

A copy of the work should be on the desk of every amateur of the flute.

GUSTAVUS THE THIRD.

An Opera composed by AUBER, and adapted to the English stage by T. Cooke. The (English) words by J. R. Planche.

1. The Overture.
2. When time has bereft thee.
3. From me you naught shall learn, (the Masquerade song.)
4. I love her, how I love her.
5. Answer, mighty Sorceress.
6. Peace within the grave.
7. To read the stars pretending.
8. Invitation to the ball.
9. I know he doth not love me.

E. C. Riley, 29 Chatham-street.

We extract from the "Supplement to the Musical Library," a review of the music and some remarks on this Opera. It was brought out in this city at the Park Theatre, last summer, and was as much indebted for whatever share of popularity it experienced here, to the masquerade scene, &c., as in London. It has not enjoyed as great a degree of favor with us, however, as it appears to have done across the water, it having after a few representations been laid aside.

"We doubt whether any opera since that by Gay ever had such a run as *Gustavus the Third*, and are convinced that no part of the drama, and very little of the music, will be heard of three years hence. There must, nevertheless, be merit in both, of some kind or other, or the piece could not have been so successfully carried through such a number of representations. Puffing will do a great deal, but puffing alone would not have forced an opera on the stage between sixty and seventy times during the short interval of a few weeks. Much of its success, however—and the truth must be told—is attributable to the masquerade scene and the galop! Yes—huge theatres have brought us to this: music dancing, and spectacle, are the exclusives of the two great national stages.

We have now before us nine songs, a duett, and a chorus, from this most popular work, and will not detain the reader long in communicating to him our opinion of them severally. But first we will say, generally, that the most attractive quality in this music is its vivacity, Auber's characteristic; it never drags, and the hearer has no time to inquire whether what so quickly passes is or is not new, or whether it can stand the test of examination: to "keep moving," and afford no moment for reflection, are its rules. Auber is writing too fast and overdrawing his imagination; he is beginning to re-produce himself. Much in *Gustavus* will bring to recollection *Fra Diavolo* and *Masaniello*. He may perhaps say that he is striking while the iron is hot; but has he yet heard of him who avariciously ripped up the bird that daily deposited golden tributes?—But, to the songs.

'When Time hath bereft Thee,' from a subject in the overture is pleasing and not common.

The masquerade-song, 'From me you naught shall learn,' is lively, not very new. 'I love her, how I love her,' is, deservedly, one of the favorites of the opera. 'Answer, mighty Sorceress,' is spirited, and well suited to the scene. 'Love, I abjure thee,' has not an original note to recommend it. 'Monarch of,'—dare we write the word?—'hell,' is very dramatic, but only calculated for the stage. The English words to this are very unskillfully set to the music. 'Peace within the Grave,' quite a drawing-room song, is melodious, graceful and easy. 'To read the Stars pretending,' is distinguished by its triteness. The 'Invitation to the Ball,' is exceedingly admired: it is sung with great animation by a pretty woman, and its rhythm is distinctly marked, but the

striking features in the air have been exhibited more than once before by the composer. The duett, 'Oh! Gustavus, my noble Master,' is the best piece, considered as a composition, of all that we have seen; we will not say *heard*, for we listened to a finale of a superior order, which, if published, has not reached us. The duett is for a tenor and base, though treble voices may sing it, but with less effect we need not say. In the chorus 'Long live the King!' is an air, one comprehensible by the crowd, and this has conferred popularity on it: considered musically, a more trifling, jejune production never was heard on the stage."

[We are obliged for want of room to defer several articles prepared for this department.]

DOMESTIC MUSICAL REPORT.

ITALIAN OPERA HOUSE.

WE have to record the fact of the "rise and fall" of another attempt to establish, or rather to support an Italian Opera Company in this city, within the brief period that has elapsed since the appearance of our last number.

This house opened on Monday, Nov. 10th, under the management of Messrs. Porto and Sacchi, the former of whom was one of the singers, and the latter the treasurer of the late company of Mons. Rivafrinol.

The vocal part of the company consisted of Signa. Clementina Fanti, Rosina Fanti, Miss Julia Wheatley, Signors Fabi, Porto, Sapignoli, Monterasi, and Ferrero.

It is unquestionably the fact that this company was the most destitute of vocal talent, of any that has essayed the performance of Italian Operas in this country.

When in our last number we expressed an opinion that Fanti was not entitled to the rank of Prima Donna, our thoughts at the time were occupied with the recollections of Madame Malibran—but we acknowledge that it is unreasonable, under the present state of patronage bestowed on the Opera in this country, to expect a singer of Malibran's merits. Our ideas of excellence are relative, and although Fanti cannot be considered a great singer, she is undoubtedly a very meritorious and pleasing one. She was the gem of this as she also was of the late Company. She possesses a fine, pure-toned voice, without any great degree of power, abundant facility of execution, and uniformly exhibits fine feeling and taste, and is besides daily improving.

Fabi, the principal tenor, has not had much experience as an actor; he has a good, strong, but rather inflexible voice, and he occasionally gives his music with considerable effect.

The Opera of Eduardo e Cristini introduced to us Miss Julia Wheatley, daughter of Mr. Wheatley of the Park Theatre, as the contralto of the company. Her voice is of an agreeable quality, but it is not yet sufficiently at her command to enable her to execute with neatness the difficult music of Rossini. Considering her years and the short time of her studies, she acquitted herself in a very creditable manner, and gives promise of future excellence.

As to the rest of the company, they being alike destitute of voices or ability of any kind of sufficient importance to require or deserve a particular notice, we have nothing more to say than that the highest praise that can be awarded to them, is that of being barely tolerable.

The redeeming feature of this establishment was its orchestral department, which consisted of about twenty-five musicians, many of whom would do honor to any theatre in Europe, and all of whom were men of respectable standing in the profession. It is perhaps invidious to particularize, but we doubt whether the country affords the equals of the gentlemen who had the charge of the principal flute, violoncello, and double bass, viz. Messrs. P. H. Taylor, Jos. Lidel Herrmann, and Casolani.

The leader, Mr. Boucher, was the principal violoncello of the former company; he filled his new station with great ability, and his urbanity and gentlemanly deportment has gained him the respect and good will of his brother artists.

Composed as this Orchestra was of able men and under an able leader, it is almost needless to add that the Overtures were well played, and the accompaniments judicious. The house opened with Bellini's Opera, *La Straniera*, being its first performance in this country. It was cast as follows.

LA STRANIERA—(*The Stranger*.)

Alaide (the Stranger),	Signorina C. Fanti.
Isoletta of Montolino,	Signorina Rosina Fanti.
Count Arthur of Ravenstiel,	Signor G. B. Fabj.
Baron Valdeberg,	Signor A. Porto.
Sieur Montolino,	Signor L. Monterasi.
Osberg,	Signor F. Sapignoli.
The Choruses under the direction of	Signor S. Ferrero.

This continued to be played three times a week until the 25th of November, when Rossini's *Eduardo e Cristina* was produced, cast in the following manner.

EDUARDO E CRISTINA—(*Edward and Christina*.)

Christina,	Signorina C. Fanti.
Edward,	Miss Julia Wheatly.
Charles, King of Sweden,	Signor G. B. Fabj.
James, Prince of Scotland,	Signor A. Porto.
Atlei,	Signor F. Sapignoli.

On the 12th of December, Rossini's *L'Inganno Felice* was brought out and performed once.

L'INGANNO FELICE—(*The Happy Deceit*.)

Ilsa,	Signorina C. Fanti.
Bertrand,	Signor G. B. Fabj.
Battone,	A. Porto.
Tarabotto,	Signor S. Ferrero.
Ormondo,	L. Monterasi.

On the 15th of the month *La Straniera* was performed for the benefit of Signor Fabj; and this terminated the experiment, the receipts not being sufficient to enable the managers to keep the house open any longer.

The house however, was again opened on the 23d of December, for one night, on an appeal from the managers "to the lovers of Italian music, and the friends of the opera," for a benefit "to indemnify themselves from the losses to which they had been subjected." We are glad to say that a very numerous audience attended at increased prices, and that the receipts will go far towards making up the losses that have arisen.

The performances consisted of the principal part of *Eduardo e Cristina* and the new opera *La Inganno Felice*; every thing went off with great spirit, and a trio in the latter piece, was rapturously encored. On the falling of the curtain, there was a general cry for Fanti, who came out, and expressed by her gestures her sense of the honor intended her, we need not add that the applause bestowed on her was very great. With all due deference, however, to the respectable audience assembled there on that evening, we doubt the propriety of calling out actors on these occasions, more especially a female; and we think it is "a custom more honored in the breach than the observance."

We have not room to give a detailed account of these Operas, or of the manner of their performance. As to the latter, the chief interest centered in Fanti and the Orchestra.

It is the less necessary, as an opportunity will again soon occur to bring these matters regularly under the notice of our readers; as we understand the stockholders have determined to open the house in a few days, and to make up all deficiencies in the expenses. Some good singers are expected soon to arrive from Europe, and there is thus a prospect that we are yet to have this delightful source of amusement continue amongst us.

PARK THEATRE.

THERE is not much of operatic interest to record of this establishment, so far as the present season has advanced. Such an hiatus as the *Woods* have created by their very successful return to their native country, was not likely to be remedied by any available importation from thence. Yet we have not entirely been deprived of gratification in the way of Opera. Miss S. Phillips, Miss Watson, and Mr. Latham, have been received with considerable favor, and in a representation of the brilliant, and perhaps most popular comic Opera of the "Swan of Pesaro," the Barber of Seville, done into English, and adapted and arranged by Mr. W. Penson for the Park Theatre, the admirers of Rossini in particular, and of the Opera in general, had an unusual subject

for gratulation. The entire of the music has been retained, and was executed by Miss Phillips, and Mrs. Archer, Messrs. Latham, Richings, Placide, Hayden and Jones with much precision, and to the great satisfaction of a crowded auditory. Miss Phillips is in the possession of a voice of sufficient capacity for such music as falls to the character of Rosina. Latham is the very best English Buffo we have ever witnessed in America,—he is evidently a practised musician; and is likewise quite "aufait" as a histrionic aspirant for fame in this somewhat nouvelle department to the English stage. Richings is quite a feature too, in the cunning Basil, and rendered the fine Aria of *La Calunnia* extremely well. Placide, added another leaf to his laurel-crown in the amorous, jealous, old "Medicale," and surprised his hearers by the astonishing accuracy with which he executed the voluminous quantity of very difficult concerted music which appertains to the character of Doctor Bartolo. Mr. Jones seemed to require more time and practice to become what is termed mellow, in the very arduous and difficult part of the "Conte Almaviva," yet notwithstanding, formed not the least interesting of the busy actors in one of the cleverest productions that ever delighted a music-loving public. The *Finale* to the 1st Act,—long, intricate and elaborate as it is so well known to be, was most effectively given, as was the *Finale* to the 2nd Act,—and as a whole might be well esteemed a kind of Triumph to the Establishment, in which the Orchestra may be justly permitted to claim a large and most honorable share. We perceive some few alterations in that department, very manifestly for the better—they include an excellent *Contra Basso*, and a 1st Horn. Miss Watson, respecting whom, some previous sensation had been created by her successful debut at the Gardens, appeared in Bishop's selection and adaptation of Mozart's Opera of "The Marriage of Figaro," and more than fully bore out those anticipations formed of her by her admirers at Niblo's. She sung the too scanty proportion of Mozart's exquisite music allotted to the *page Cherubino*, in the most fascinating manner,—and the introduced *Ballad* of "The Soldier's Tear" very charmingly indeed.—She has appeared in several other characters with equal success, and it is only to be regretted that any thing so ill-advised, so outrageously absurd,—to say not one word of the indelicacy of such an appropriation—as the character of Capt. MacHeath in the *Beggar's Opera*, a production, which only the beautiful and touching simplicity of its melodies, can, or indeed, ought to redeem from a well merited oblivion! It is altogether of a local quality, that is, the dialogue, constructed for certain purposes, political, satirical and musical, entirely belonging to a time, which, for the honor of civilized society, it is to be hoped may never occur again in England, or in any other country,—and, by no means comprehensible now, even by the natives of that soil, from whence it owed its origin. Captain MacHeath, the hero of an infamous band of ruffians, and himself the most detestable of the outlawed horde, is not the most agreeable portrait for contemplation, under the most favored circumstances of even clever personation. What then shall be said of it, when in the rendering of a young and diminutive, simple and innocent looking female. There seemed to pervade a general feeling of pity for the girl, horror at the outrage against propriety, and unqualified detestation for the individual who could have suggested so frightful a dereliction from consistency. To the credit of the astounded auditory, they sat in perfect silence (or nearly so) until the descent of the curtain upon the disgusting exhibition, when a simultaneous burst of not to be mistaken censure, terminated, as being the most befitting *Finale* to this most atrocious and now contemptible and disgraceful drama!

An exceedingly amusing, and equally clever little *Burletta*, interspersed with selections of music from Rossini, Auber, Neukom, Charles E. Horn, &c. &c. &c., entitled the "Deep Sea," has been brought forth, and with unqualified success, and constantly attendant approbation. So much has been written respecting this one hour's most rational fun, by the numerous critics of the diurnal and weekly press, that it is scarcely requisite for us to add to its praise by a single sentence—yet one portion of it comes within the range of our own Journal: it is to the *Overture* composed for it by Mr. W. Penson. It has been lauded, and we think not to greater extent than its construction merits. We are not ignorant how much a trite and ordinary melody may be rendered graceful and more elaborate, when in the hands of even a

moderately skillful musician; yet were we not prepared to discover a very old acquaintance with so great and distinct a variety in the expression of his physiognomy, as Mr. Penson has forced "Mister" *Yankee Doodle* to assume! The opening movement, gives out a graceful *Pastorale*, modulated through a variety of keys and contrivances in counterpoint, introducing the Air of the "Deep Sea"—which leads again to our earliest musical acquaintance in a military garb, alias, a march, briefly, yet effectively worked out, which after another Air or two, incidentally appertaining to the *Burletta*, and pleasantly connected, at length introduces us to the "real Simon Pure," alias *Yankee-Doodle* in his *Anglo-American* or plain dress. This is felicitously and well elaborated in "imitation," "counter subject," and "Fugue," given to the 1st Violin, 2d Violin, and Basses, and thence proceeding to its termination by a lengthened cadence, a la *Rossini*, through all which, the motive or Air is quite perceptible. It is exceedingly creditable to Mr. Penson, and seems to elicit the greatest approbation of its nightly hearers.

THE ORATORIO.

THE JUDGMENT OF SOLOMON, a selection of music in one act, from Handel's dramatic works, by F. H. F. Berkeley, the poetry written and partly adapted from holy writ, by T. H. Reynoldson, with a selection from Gardiner's *Judah*, intermingled with songs, forming a second act, were given on Tuesday evening, November 26, by the NEW-YORK SACRED MUSIC SOCIETY, as their usual performance in the full of the year.

We may as well premise that the gems of Handel are so widely scattered through the enormous extent of his various works, that it has been the business of years to cull and arrange their beauties for present use. The Oratorio of the *Redemption* is selected principally from his dramatic works, and he himself arranged several of his operas to sacred subjects.

This may perhaps, to those who think rigidly, at first seem objectionable, but we consider that whether a composer ordered his music so as to address Jupiter Ammon, in the language of prayer, or to represent the orisons of Christianity, whether he supplicated Chemosh, or the Lord of David, the sentiment of that music would still be the same. Thus, the serious opera of Handel, although mostly written on pagan subjects, are well calculated to represent the events of sacred history, and have been converted to that purpose with effect.

We look upon the present undertaking as perfectly successful. The gentlemen to whom we are indebted for this work, have adhered to the sentiment of the music with much care, of which we may probably give some examples, and at the same time they have contrived to give us pieces full of melody, and sufficiently light, without incurring the charge of levity. The overture, as usual with Handel, consists of a slow movement, followed by a fugue; those who are familiar with his works may find in *Sampson*, *Otho*, or *Rinaldo*, a similar movement with that of *Giulio Cesare*, which is the overture used on the present occasion. The second movement is a three part fugue, with a very active bass, modulating into a vast number of keys, in a masterly manner, both movements in the key of A. The opening chorus is from the same opera; "Viva viva il nostro alcade," rendered "Glory glory, ruler of Israel." It cannot be expected that we should go step by step through the whole of a selection which occupies an hour in performing; we nevertheless shall point out some examples. We select the first accompanied recitative, and give the words. Better are seldom found in any Oratorio, always excepting Handel's glorious *Messiah*.

"Ah, let my prayer come before thee; let thine hand help me. Mine eye mourneth by reason of affliction. Who will rise up for me against the evil doers? Who will stand up for me against the workers of iniquity? To thee lift I up mine eyes, oh thou who dwellest in the heavens."

Then follows a prayer, one of the most beautiful arias we ever heard. We give the English version and the Italian.

"Hear thou, O God of Jacob,
A child of Israel's prayer,
Thy power is almighty
To strike or save.
If thou O Lord forsake me,
In this mine hour of helplessness,

Widow'd, childless;
No hope, no joy is left me—
No refuge but the grave."

L'ombra del Genitore
Accorre a mia difesa e dice a te il rigor
Figlio si aspetta l'ombra del genitore
Accorre a mia difesa e dice a te il rigor.

From the commencement of the Oratorio, let us turn to the denouement. The audience are advised by the principal soprano, in recitative, that

"Then did all Israel fear the king, for that God's own wisdom was in him to do judgment; and that his heart walked humbly with Jehovah. And the woman whose child it was, in the porch of the temple, straight praised God, saying—"

The praise of this lady is conveyed in Cleopatra's beautiful song, from *Giulio Cesare*, addressed to Venus. As before, we give Mr. Reynoldson's version, and the Italian.

ARIA.

"Be thou exalted, O Lord almighty,
Glory and honor be thine for ever—
Thy loving kindness extends over all;
When I was troubled thou didst uphold me.
Thy tender mercies still overflowing,
Always surround us, if on thee we call."

"Venere vella per un istante, deh mi
Concedi le grazie, tutte del Dio d'amor."

"Tuben providi ch'il mei sembianta
Declar amante un reggio cor."

The above examples will be sufficient to show to our musical readers, how closely Mr. Reynoldson, has waited upon the sentiment of the music for which he has had the difficult task of finding poetry. We close our remarks on the subject by giving a sketch of the performance. The New-York Sacred Music Society, are remarkable for a chorus of uncommon power, particularly a chorus of soprano, in fact after hearing the ladies of this Society sing, the efforts of the ladies of the Park and Italian Opera, in the choral department, appear to us as the cackling of geese, and that too of a small congregation of those birds. This may be thought severe, it is nevertheless true; however we must add that the chorus of male bipeds at the Italian Opera are possessed of uncommon powers, and make a surprising noise.

The Society produced a splendid Orchestra. The Italian and Park bands furnished their best talent. The following is the strength of their muster-roll on this occasion.

Eight First Violins,	Three Flutes,
Seven Second Violins,	Three Clarionets,
Four Tenor Violins,	Two Bassoons,
Four Violoncello,	Two Trombones,
Four Double Basses,	Two Trumpets,
Drums, Organ, Piano-forte, &c., in all forty-two instruments.	

The chorus numbered upwards of one hundred and thirty voices, of which about forty were sopranos.

Mrs. Austin was engaged as first soprano, Mrs. Franklin as second, and Messrs. Reynoldson and Shepherd as basses. Mrs. Austin following a short recitative by Mr. Reynoldson, opened the oratorio with the first aria, which is the prayer above mentioned. Mr. Herwig had the motivo with a clarinet solo, which he executed beautifully; and we must say that we never heard Mrs. Austin to more advantage. The opening recitative is extremely chromatic, and more decision and certainty, on the most difficult distances, could not have been manifested. Mr. Reynoldson followed with a bass song, an air which requires uncommon steadiness of voice, and fine progression. He sang it as a musician, at the same time there was a tremor visible about him difficult to be accounted for, to one especially so much at home before the lamps of a Theatre, but concert singing and theatre practice are widely different. A chorus follows, bold and decisive, which perhaps savors more of the drama, than any other piece in the opera, indeed it would make a splendid march in some grand spectacle. Mrs. Franklin then had a beautiful recitative and air, the subject of which resembled closely, Handel's "Rende il Sereno," from his opera of *Sosarmes*, known better as "Lord remember David," after which Mr. Reynoldson appeared with a bass song, one of the most splendid compositions we ever heard, in which he seemed perfectly at home. A chorus with a moving bass on the same

subject followed, rather dramatic, but highly pleasing. The song by Mrs. Austin, already mentioned as taken from the part of Cleopatra, followed, and the whole was wound up in a beautiful duet, by Mrs. Austin and Mrs. Franklin, with a powerful chorus intersecting the major from the minor, and thus ended the first act.

The second act commenced with the overture to *Oedipus*, one of that fine old master Sacchini's best compositions; it was executed extremely well. The choruses in this act were entirely from Gardiner's compiled Oratorio called *Judah*, and were really worthy of all praise. In this act the songs most worthy of notice were Mr. Sheppard's aria, accompanied splendidly by Cioffi on the trombone, composed by Cavazza. Mrs. Franklin's song from *Semele*, and Mrs. Austin's "Angels ever bright and fair." The latter song is admirably adapted to the fine quality of this lady's voice, her excellent and well studied *portamento* and her brilliant shake. The whole performance was remarkable for being very perfectly executed by both band, chorus, and principal singers; and rapid as the increase of musical taste has been in this country for the last seven years, we consider that no greater proof can be given of it, than the wonderful increase of excellence in the performances of this Society. As a conclusion we shall merely add, that four pieces of the "Judgment of Solomon" were selected with the overture from *Guilio Cesare*; the recitative "Then the king rose once more to judgment," from *Berenice*. The recitative "Now behold loud songs of praise," from *Theseus*. The recitative previous to the song "Take thou the child, O King," from *Agrippa*. As a selection it must be looked upon as extremely valuable, and highly useful to the Sacred Music Society. The bass song "Sing with gladness," must ever be a favorite, and the concluding duet and chorus is as likely to be a standing favorite in miscellaneous act of sacred music in this city, as it is said to be at the king's ancient concert in London.

We must not forget to mention with commendation, Mr. Sage, who made his *debut* this evening as leader of an Oratorio, and who performed his arduous duties in a very respectable and satisfactory manner. It is much to the credit of this institution, that it has brought forward two *native* musicians, who have been found competent to discharge the duties of this highly honorable station, and whose experience was acquired within its own bosom.

The late conductor of the society, Mr. U. C. Hill, led its Oratorios, (besides many other performances,) with distinguished ability, until his removal to Boston deprived the Society of his services. He is one of the most eminent of our native musicians, and one whose genius is yet destined, we believe, to reflect honor on his country. Of his abilities as a leader, the society may be justly proud, as the experience necessary to qualify him for this station was obtained while directing its musical affairs.

MUSICAL FUND SOCIETY.

THIS Society gave their second and last concert for the present season on Thursday evening, December 18th, at the City Hotel.

Leader, Mr. Boucher. | Piano-forte, Mr. J. Metz.

PART I.

- 1.—Grand Overture—"Semiramide." (Full Orchestra.) Rossini.
- 2.—Scena and Aria—from the opera of *Eduardo e Cristina*—Signor G. B. Fabj. Rossini.
- 3.—Ballad—The Banks of Allan Water—Miss Watson. C. E. Horn.
- 4.—Fantasia—on the Flute—Mr. P. H. Taylor. Drouet.
- 5.—Cavatina—Una voce poco fa—Miss Lewis. Rossini.
- 6.—Concertino—on the Violoncello—Mr. J. L. Herrmann. Herrmann.
- 7.—Cavatina—from the the Opera of "Tancredi." *Di Tanti Palpiti*—Signora Maroncelli. Rossini.
- 8.—Grand Duo—from the opera "Elise e Claudio"—Signores Fabj and Ferrero. Mercandante.

PART II.

- 1.—Grand Overture—"William Tell." (Full Orchestra.) Rossini.

- 2.—Cavatina—"Di piacer mi balza il cor,"—Miss Watson. Rossini.
- 3.—Rondeau Brillante—on the Piano-forte—Mr. J. L. Phillipson (his first appearance.) J. Herz.
- 4.—Barcarolle—from the Opera "Jean de Calais." "Una Barchetta in mar"—Signor Maroncelli. Donzetti.
- 5.—Scena and Aria—Signor Ferrero. Mercandante.
- 6.—Song—Cupid, hear me—Miss Lewis. Valduci.
- 7.—Trombone Obligato—Signor Cioffi Cavatina—from Masaniello. Auber.
- Swiss Melody—The Drovers Boy of Appenale—Miss Watson. Melodies.

A numerous band was engaged, consisting of

Violins	13	Horns	4
Violas	2	Trombones	3
Violoncellos	3	Trumpets	1
Double Basses	2	Drums	1
Flutes	2	Cymbals	1
Clarionets	4		
Bassoons	2	Total	38

The Overtures to *Semiramide* and *William Tell*, are two of Rossini's most elaborate and best productions, and as we had here an orchestra of upwards of thirty performers, the very *elite* of the profession, they were performed, taken as a whole, in a manner far superior to what we generally hear at our concerts. Some faults we noticed, which we think it our duty to point out; there was some unsteadiness in the time, and consequently, that precision and unity of effect, that was expected from a band composed of such performers, was not quite reached; the cause of this is, no doubt, owing to the imperfect manner and want of due preparation, which marks the most of the concerts got up in this city. It is needless at this time of day to remark that professional men need rehearsing, as well as amateurs, and a little more of it on this occasion, would not have been amiss. In the opening movement to *Semiramide*, the clarinet and horn solos were executed in a very imperfect and bungling manner, and in the last movement of *William Tell*, the drums were beat so abominably loud, that the passages of the violins, flutes, clarionets, &c., all, were lost in the horrid noise. The *thumper* (we won't call him a performer) who beat them, ought to have been turned out of the orchestra, and never suffered to enter another until he had acquired sufficient judgment and discernment to proportion his execution to the size and power of the band he was in.

Miss Watson sang the "Banks of Allan Water," with feeling and expression, and was rapturously encored; her "Di Piacer" was executed in a very finished manner, and shows in a very favorable light, the versatility of this young lady's powers. She possesses a voice, which, without being powerful, is clear, sweet, and of perfect intonation. She executes her music neatly, and in good taste, has a good shake, distinct articulation, and gives evidence that she has been taught in a good school.

Mr. Taylor's fantasia on the flute was characterized by that neat and finished style of executing the most complex and difficult passages, and by that pure, silvery, and equal tone on all parts of the instrument, for which this gentleman is distinguished, qualities, which in the opinion of many of the best judges, place him at the head of the professors of this instrument in this country. Mr. Taylor we have no doubt can blow his low D and low C as if he wanted to imitate the sound of a trumpet, or the report of a pistol, but a man of his refined taste and good judgment disdains to resort to such tricks to produce what is termed effect.

A Miss Lewis, a child of twelve years of age, and a pupil of Mr. Julius Metz, was introduced, for the first time, to the public. She may, we think, be ranked amongst the number of precocious musical geniuses of which musical history furnishes us with so many instances. She has a voice of considerable power, great compass and much sweetness, although it partakes of that peculiar childish tone, for which the voice of young females is remarkable. The ability which she displayed in executing difficult runs and divisions, and the maturity of judgment and correct taste in giving effect to her music, are truly surprising in so young a child.

Mr. Herrmann played a concerto on the Violoncello, and exhi-

bited wonderful powers of execution; his run by semitones, and rapid passages in double stops, were indeed surprising; the air introduced was played with fine tone, and much feeling. We feel proud that such a performer is become a permanent resident amongst us.

Madame Maroncelli, in the Recit and air, from Tancredi, surprised us as she seemed to do the orchestra, and the cry of bravo from the band and from the audience seemed to testify as to the ability she displayed; her voice is not very powerful, but it is of a good clear quality. Her second piece was a sweet pretty melody, and was sung with much feeling and gave great pleasure.

Mr. Phillipson appeared for the first time, before a New-York audience, and displayed good taste in the selection, and much neatness and chasteness in the execution of his music. We understand he is a self-taught American artist, and if so, he deserves great praise.

Signor Fabj and Ferrero, sang a duett, and each a scena and aria, and received considerable applause.

Signor Cioffi was received with such demonstrations of approbation as must have been highly gratifying to his feelings. His performance seemed to create a perfect furor amongst the audience, for he was encored, and at the termination of the piece, the applause was loud and long continued. To say any thing in praise of this gentleman's playing, is almost superfluous; that he is at the head of all Trombone-players, in this country, is well known, and the writer of this article had it from Mr. and Mrs. Wood's own lips, on their late visit to this country, that they had never heard in Europe his equal. That the public duly appreciate his ability, the universal favor with which he is received sufficiently attest, and we hope he will receive sufficient patronage here to prevent our losing a man of his professional ability.

Upon the whole, we were greatly delighted, both with the selection and performance of the pieces at this concert. The orchestra was decidedly the best the Musical Fund Society has had for a long time, and the performance generally was of that grade that we have a right to look for, from a society composed of professional men. Some of the Concerts heretofore were anything but creditable to the institution, and we therefore experience great gratification in recording an account of this performance, which we take to be an evidence of a determination on the part of the society, to do what public expectation justly demands from them.

We have a word or two to say on the subject of the Concertos, and that is, that it is a subject of general complaint that these exercises are too long, so long as to be absolutely tedious. This is a fault of long standing, for since the first time we ever heard a concerto, until the present day, this thing has been complained of. The number of concertos this evening rendered the performance very long, and finally, to many, very tiresome. To please and not to tire, is certainly the object of performers, when they come before the public, and how much more effectually would they obtain this object by playing a melody to show their feeling and taste, and a variation or two to exhibit their dexterity and ability of execution, than to give to satiety, what is often nothing more than a parcel of unmeaning difficulties.

PHILADELPHIA.

Miss Watson, Miss Phillips, Mr. Latham, Mr. Hunt, &c., have appeared in the operas of Cinderella, Barber of Seville, Marriage of Figaro, Guy Mannering, Rosina, Love in a village, &c., but as we have noticed these performers in our account of the Park Theatre, further remark is unnecessary.

MUSICAL FUND SOCIETY. The first concert for the season, of this Society, took place at their hall, on Thursday, the 27th November. A full and effective orchestra was led with the usual ability of Mr. Hupfeld. The following selection of music was given.

PART I.

Overture—"Sophonisba," - - - - - Paer.
Ballad—the Banks of Allan Water—Miss Watson, Horn.
Grand Concerto—variations violin—Mr. Hupfeld, Mayseder.

Prize Quintette—"Observe when Mother Earth
is dry," - - - - - L. Meignen.
Solo—Piano-forte—Mr. Taylor, Air from the }
Arabs in Gaul, with brilliant variations, } Czerny.
Cavatina—Elena oh tu—Miss Watson, - - - - - Rossini.
Overture—Fernando Cortez, - - - - - Spontoni.

PART II.

Overture—"Semiramide," - - - - - Rossini.
Song—Miss Watson—"Sweetly o'er my senses
stealing," - - - - - Bishop.
Solo—Flute, Mr. Hanna—Fantasia on two fa-
vorite airs, - - - - - Drouet and Nicholson.
Ballad—Miss Watson—"The D. over-Boy of Ap-
pinall," - - - - - Swiss Melody.
Vocal Quartette—"Mild as the Moonbeams," - - - - - Braham.
Ballad—by particular desire—"The Bonne Wee Wife."
Finale.

The length of our own Musical Report deprives us of the room necessary to notice, in detail, this performance as it deserves.

THE PHILADELPHIA GLEE ASSOCIATION gave their first Concert for the fourth season, in the Musical Fund Hall, on the 14th November. The selections were from Van Weber, Auber, Braham, Bishop, T. Cooke, Wade, T. Atwood, L. Meignen, Tril Trazetti, &c.; their second performance took place the last month.

THE PHILADELPHIA SACRED MUSIC SOCIETY gave their first Concert for the season, at Masonic Hall, on the 18th November, under the direction of Mr. H. Knauff, as instrumental conductor; and Mr. D. Williams, as vocal conductor. We notice in the selections, Overtures by Carafa, Auber and Kuffner. The vocal selections were from the works of Handel, Haydn, Mozart, Himmel, Nauman, Pinna, W. Jackson, Gardiner and Webb.

PHILHARMONIC SOCIETY. This society announce, that they will continue in session until the first of May, during which period a concert will be given once a month, at which each subscriber will be entitled to two ladies' tickets. The performances of the Society are to be both vocal and instrumental. The second concert for the season took place on the 25th November.

Our arrangements will hereafter enable us to speak with more particularity of the musical transactions of Philadelphia.

BOSTON.

Mrs. Austin and Mr. Walton, commenced an engagement at the Tremont Theatre, on the 1st December, in the Opera of Cinderella, since which they have appeared in the Tempest, Beggar's Opera, Der Freyschutz, White Lady, Gustavus, &c.

A Grand vocal and instrumental concert took place at Boylston Hall, on the 6th December, at which Mrs. Austin, Signor Ravaglia, Signor Gambati, Mr. Walton and Mr. Comer, were the principal performers. The overture to Auber's new opera of *Lestoc* was given probably for the first time in the country. Auber's Overture to *La Neige*, was also given.

Mrs. Austin sang "The Soldier's Tear," accompanied on the Trumpet by Signor Gambati; and "Di tanti palpiti," &c.

Signor Gambati played a theme with variations from the opera of "La Cenerentola," and the Cavatina, Isabele, Isabele from Bellini's *Il Pirate*, was received with great applause. Mr. Comer was the musical conductor, and Mr. Ostinelli led the Orchestra.

On the 13th instant, another concert was given, at which the principal performers were the same.

Signors Ravaglia and Gambati have been performing Italian pieces, between the parts, at the Tremont Theatre.

The Boston Handel and Haydn Society intend to produce the

Messiah, towards the end of December, or the beginning of the present month.

ALBANY.

An Oratorio was given in this city on Thanksgiving evening, the 11th of December, by the *Albany Sacred Music Fund Society*, in the Second Presbyterian church. The conductor was Mr. Isaac P. Cole; leader of the orchestra, Mr. J. C. Andrews, of Pittsfield, Mass.; and organist, Wm. M. Pease.

The music of the first part consisted of pieces from the works of Arne, Swindell, Chaple, Haydn, Callcott, and Pergolesi. The second part, after a voluntary on the organ, consisted of a selection from Handel's fine Oratorio, *Judas Maccabeus*; commencing with "Arm, arm, ye brave," and containing to the Hallelujah.

The performances, generally, were deserving of great praise. We are glad to observe the rapid increase of institutions for the practice of the music of the great masters.

NEW-YORK, JANUARY 1, 1835.

TO OUR READERS.

THE first number of this work was published, principally with the view of ascertaining the feeling of the public in relation to a publication of this nature. It was accordingly suspended until the publisher could discover the probability of ultimate success. Prudence dictated to him the propriety of adopting this course, before proceeding further in so expensive an undertaking. He is now happy to say that his prospects of encouragement, are so flattering, that he has determined to continue the work.

It was the intention of the publisher, to have brought out the second number early in December, but this design was frustrated by causes which it would be useless to state. He has however now made such arrangements, as will hereafter insure its punctual appearance on the first of each month; and it will be issued simultaneously in Boston, New-York, Philadelphia and Baltimore.

Our readers must excuse the discrepancy between the date of the first sheet, and that of the present, the former having been printed with the intention of being issued last month.

The publisher has been induced, by the hope of a more extensive circulation, to reduce the terms of the work to FOUR dollars per annum. It will continue, however, to be fully equal to the first number in size and typographical execution, notwithstanding the reduction in price, and will be occasionally embellished with engravings.

When it is considered that in addition to twenty-four quarto pages of letter-press, each number contains eight pages of standard music, the price at which this Journal is now fixed, places it amongst the cheapest periodicals in the country. As a large subscription list is necessary to defray the actual expenses, it is hoped that those persons who deem a Musical Paper desirable in our country will come forward promptly in its support, and that they will also endeavor to extend its circulation among their friends.

It seems to be generally conceded, that a work of this nature may be made highly instrumental in promoting our musical interests, by directing the attention of our people to the subject, by eliciting remark, and exciting investigation, and by the information, and observations conveyed through its pages, affording the materials for thinking, and forming the ground-work for, and the incentive to, more extensive acquirements.

We feel convinced that there is no want of disposition in the country to patronize a work of merit, devoted to this, the most

delightful of the arts, and if our efforts should not be attended with the success we expect, it will most probably be owing to our not having fulfilled the just expectations of the public.

ON SINGING.

ON this important branch of the musical art, there unfortunately exists in our country a great want of knowledge, and consequently much misapprehension and many incorrect ideas are entertained on the subject.

A very common opinion prevails, that singing is a sort of gift of nature: that it requires neither study nor practice for its attainment, and that a good voice is about all that is necessary to make a good singer.

In a singer a good voice is undoubtedly indispensable, and to know how to make the best use of it should be an object of importance to every one blessed with so great a gift. To sing well however requires a regular course of both study and practice, guided by correct principles; and the sooner those persons who entertain a contrary opinion divest themselves of their erroneous impressions, the better.

The human voice may with perfect propriety be looked upon as an instrument of music. Like other instruments, the rules for its practice and cultivation are in a great degree reduced to fixed principles. These principles are well understood and followed in Europe, and it is from thence we are supplied with almost all our public singers.

In this country, with a few exceptions in our large cities, and perhaps some few other spots, it may without any exaggeration, be said that singing is taught on no principles at all. In relation to almost any subject but this, people deem it necessary that a teacher should be qualified for his duties, by previous study and practice, but nine-tenths of our singing-masters are no more qualified to teach properly how to sing, than a person who takes up a violin, or a flute, and by dint of perseverance learns to blow or scrape a tune, is qualified for teaching those instruments. Indeed, in most cases, this is about the mode and extent of the acquirements of these masters. A singer who has acquired a little practical facility, and who possesses a good deal of impudence, sets up for a teacher; and it is not to be wondered at if the most that is attained under such instructors is a drawling monotonous habit, without taste or expression, that tends to bring singing into ridicule and contempt.

It is lamentable to see the many persons, with which our country abounds, who possess voices of the finest kind, and who, by a little correct instruction, would attain sufficient skill, to render their efforts pleasing and agreeable to persons of cultivated taste; and whom deeper study would carry to the highest point of excellence, left in all the darkness of ignorance, or rendered the victims of bad style and bad taste, by false instruction.

It is undoubtedly the surest mode of acquiring any branch of knowledge to receive the instructions of able teachers, but where these cannot be had, (and even where they can,) much useful information may be derived from good writers on the subject. As good teachers and good books are both scarce amongst us, we have determined to devote considerable space in our journal to this subject. We shall present our readers with such extracts from able writers, as well as original essays, as will afford them, we hope, much profitable instruction, and help those who are desirous of improvement to direct their efforts to the best advantage.

With this view we have commenced in our present number, the republication of the most useful portions of a work entitled the "*Elements of Vocal Science, being a Philosophical Inquiry into some of the Principles of Singing.*" By Richard Mackenzie Bacon. This work originally appeared as essays in the "*English Quarterly Musical Magazine and Review*," and has since been collected and published in a separate volume.

We have extracted the prefatory essay, "*On the Objects of Musical Acquirement*," which we recommend to the attentive consideration of parents and amateurs, as pointing out in an able manner the advantages to be derived from cultivating music as one of the means of happiness, and as containing very judicious advice, as to the limits which should bound the aims of those who pursue it with reference to this end.

TO FLUTE AMATEURS.

In the year 1826, there was published in London and Edinburgh, by Mr. W. N. James, a work entitled "A Word or Two on the Flute." It contains an historical account of the Flute, and much valuable and instructive matter, on its capabilities, on articulation, on the best modes or keys, on tone and expression, and a critical analysis of the styles of Nicholson, Drouet, Tulou, Berbiguier, Weidner, Kuffner, Dressler, Monzani, Gabrielsky, and several others. A late and attentive perusal has convinced us that this work will be highly valuable to the large class of amateurs who cultivate this instrument, and as it has never been republished here, and is moreover scarce, even in England, we have determined to republish the most instructive portions of it in our work. Much of the matter contained in it will be interesting not merely to flute players, but to amateurs of music in general. We have extracted in our present number the chapter on the English and German Flutes.

The late *London Harmonicon*, in a review of this work remarks, "The chapter on tone and expression is excellent indeed, its reasonings and precepts may be profitably read by all musical students, whatever instruments they may practice, for they are general, and founded on unerring principles."

The whole "Word or Two," is written in easy, unpretending, agreeable manner, interspersed with pleasant anecdotes, and conveys a mass of information on the subject on which it professes to treat, without fatiguing the reader, or leaving him with the slightest feeling that he has been performing a task.

ANSWER TO VERITAS.

We have received a communication from a correspondent who signs himself *Veritas*, on the subject of our notice of the Park Theatre, in our last number.

In this account we remarked, in relation to the representation of the "*Maid of Judah*," "and here the inability of the available vocal talent which the theatre possesses, to do justice to any opera, containing much concerted music, became painfully apparent," &c. &c., and again, "suffice it therefore to say that all the secondary parts in the above named operas, and also in '*Fra Diavolo*,' were shamefully given," &c. Our correspondent complains that in this account, injustice is done to the establishment; that at the period in question, the "available vocal talent of the Park Theatre consisted of Mrs. Wood, Mrs. Austin, Mrs. Sharpe, and others of minor importance; Messrs. Wood, Jones, Reynoldson, Hayden," &c., and that with this talent operas might have been more efficiently performed in New-York, than in any other of our cities. Some of the principal performers, however, most positively refused to sustain the characters for which they were cast, although

these characters were usually sustained in Europe by persons, their superiors in rank and talent. Mr. Simpson was thus frustrated in his wish to produce the opera in the manner he well knew it deserved to be. Our correspondent mentions the name of the individuals referred to, and comments with severity on their conduct; but he must excuse us from publishing more than the substance of his communication, as he must be aware, were we to publish the whole of it, it would lead to a controversy, for which we have no room in our columns. We are much obliged to our correspondent for his advice as to seeking information in the right quarter, and intend to profit by it. Had we been aware of the facts above stated, at the time, we would have mentioned them. No one entertains a higher respect for Mr. Simpson than ourselves, and we should be sorry to do any injustice to his establishment.

CONTEMPLATED ORATORIO, FOR THE BENEFIT OF THE ORGAN FUND OF THE NEW-YORK SACRED MUSIC SOCIETY.

We understand that the New-York Sacred Music Society have had in contemplation for some time past, to erect a splendid organ in their place of meeting. Owing to the heavy expense incurred by the Society, in fitting up their Hall, at the time they entered it, as well as to the very heavy annual rent they are under, their present means are not sufficient to enable them to defray this extra expense. A plan for raising the money for this object by creating a stock has been started, and a considerable sum has been subscribed, but as yet not enough for its accomplishment. As whatever money is obtained in this manner, has to be repaid with interest, it was some time since proposed to give an Oratorio for the purpose of raising funds towards this object; and we understand that about the 15th of January a splendid performance is to be given, in which the Society intend to "outdo its former doings."

We are told that almost all the professional persons, who have been spoken to on the subject, have with a commendable liberality come forward cheerfully to give their services on the occasion. This is as it should be: it is well known that no institution in our city, with the exception of the Theatres, is the means of dispensing so much money among professional people as this Society. Indeed, the money received at its Oratorios, is almost always immediately paid out again to the professional and other persons concerned, the Society acting (as its documents will show,) as a mere collector. Every member of the profession who looks beyond the mere surface of things, must be convinced, that the tendency of the efforts of associations of this kind are a benefit to the profession generally, by increasing the number of hearers of good music, and by the consequent increase of taste for the art, that this invariably occasions, and as a necessary result, the increased patronage bestowed on the profession; and his views must be limited indeed, who concludes that because he derives no direct or immediate benefit from their exertions, that he is not interested in their success.

It is therefore pleasing to see such a prompt spirit of liberality in professional men, when an occasion like the present presents itself, of benefiting an institution whose efforts are solely directed to the improvement of music in our city.

The members of the Society have, by a formal resolution, yielded up their privileges of extra tickets, and are zealously seconding the efforts of the managers, to render the performance productive. As a good organ will greatly add to the general effect of the music, and will also be highly ornamental to the appearance of the orchestra, we hope every member will use his exertions to render this oratorio what it is intended to be, a benefit. We are authorized to state, that Madame Maroncelli, Miss Watson, Miss Phillips; Mrs. Franklin, Mr. Jones, Mr. Sheppard, Mr. W. A. King, Mr. P. H. Taylor, Mr. Herrmann, Mr. Cioffi, &c. &c., all will appear, and an original piece composed by Mr. Wm. Penson, leader of the Park Theatre, the words from the 150th Psalm, will be brought out, in addition to a fine selection of music from the best masters.

(Our list of Musical Publications is excluded this month for want of room.)